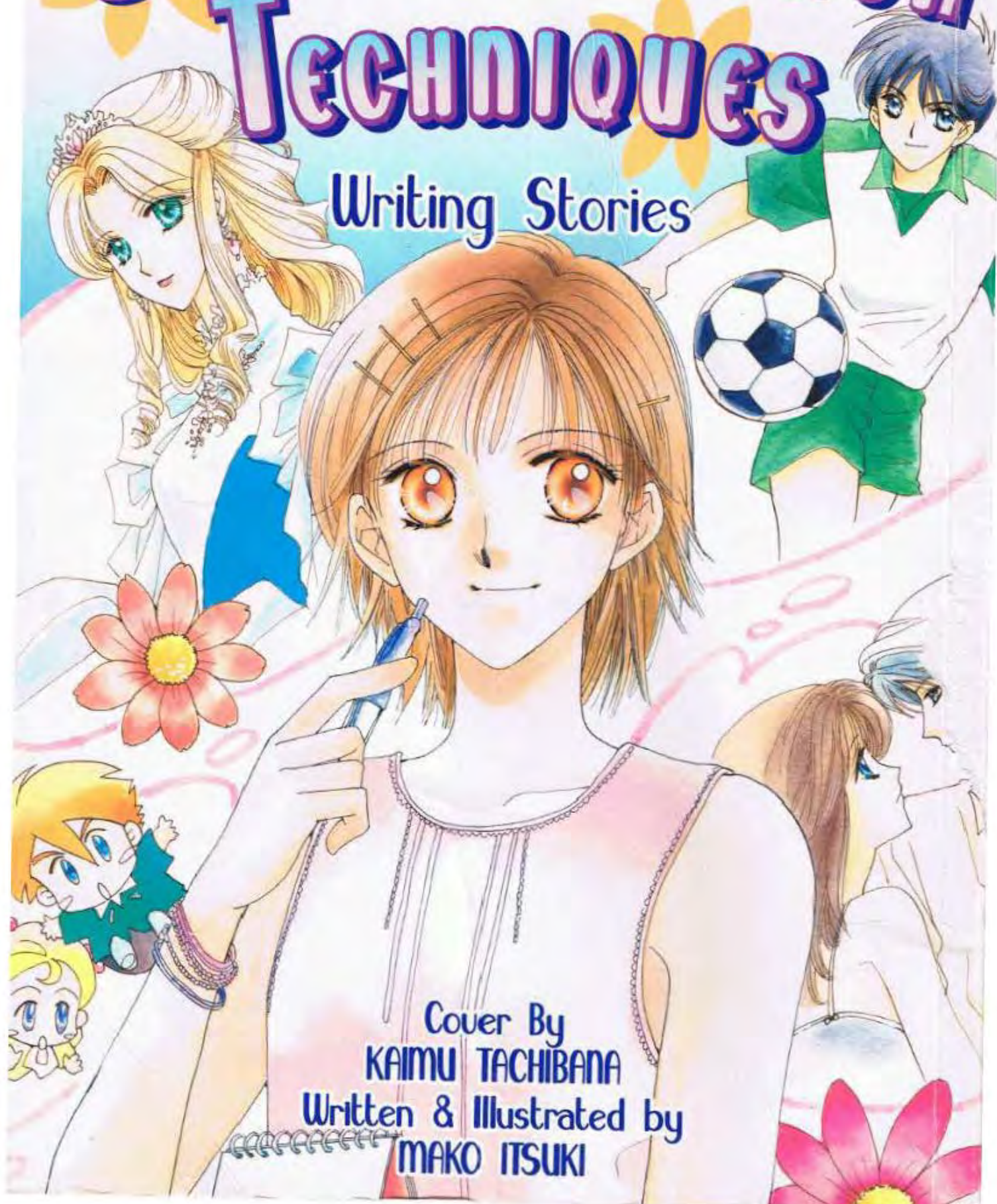


# Shoujo Manga Techniques

Writing Stories



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# WRITING STORIES

## INTRODUCTION: CREATING A STORY IS SUPER EASY!

HEY YOU, THE ONE STRUGGLING TO WRITE MANGA STORIES!  
DON'T YOU THINK YOU'RE THINKING TOO HARD?!

- ◎ CAN'T FIGURE OUT HOW TO PUT YOUR IDEAS TOGETHER?
- ◎ DON'T KNOW WHAT EXACTLY YOU SHOULD DO EVEN THOUGH YOU'VE READ THE MANUAL?
- ◎ CAN'T COME UP WITH ANY IDEAS FOR STORIES?
- ◎ DO YOU ALREADY HAVE GREAT ILLUSTRATING SKILLS? WANT TO ADD MORE ORIGINALITY IN YOUR STORY?

AFTER READING THIS BOOK, YOU WILL HAVE THE ANSWERS TO THESE PROBLEMS.

THIS BOOK WILL GUIDE YOU STEP BY STEP THROUGH THE BASICS OF STORY CREATION ALL THE WAY TO THE ADVANCED TECHNIQUES THAT PROFESSIONAL MANGA ARTISTS USE TODAY. SPECIFIC CASES ARE EXPLAINED USING MANGA, SO IT'S EASY TO FOLLOW. JUST READING THE MANGA IN THIS BOOK WILL HELP YOU LEARN THE KNOW-HOW OF WRITING STORIES. OUR PASSWORD IS "WRITING STORIES IS SUPER EASY!" LET'S MASTER HOW TO WRITE STORIES TOGETHER!





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## CHARACTER INTRODUCTIONS



▲ KYOKO NAKASATO: ALISA'S TEACHER WHO'S SHOWING HER THE TECHNIQUES OF CREATING MANGA.

▲ ALISA MIZUKI: THIS IS HER FIRST ATTEMPT AT CREATING MANGA.



# ① WHAT IS A STORYLINE?

FIRST, YOU NEED TO LEARN THE BASICS ABOUT WRITING STORIES. IT'S IMPORTANT TO FULLY UNDERSTAND THE BASICS SUCH AS THE "SWIH RULE", "THE BASIC STRUCTURE OF A STORY", "HOW TO MAKE A SCRIPT" AND SO ON.











LOOK  
AT ALL  
THESE...

\*SHF

\*SHF



BUT,  
THEN I  
REALIZED...

\*PAT PAT PAT

\*PAT PAT PAT

STUDYING  
HOW TO DRAW A  
MANGA? YOU'RE  
DEDICATED!



IT'S ALMOST  
IMPOSSIBLE  
TO WRITE A BRAND  
NEW STORY THAT'S  
COMPLETELY  
DIFFERENT FROM  
EVERYONE  
ELSE'S!

WITH SO  
MANY MANGA  
BOOKS LIKE  
THESE...



\*FLIP  
FLIP

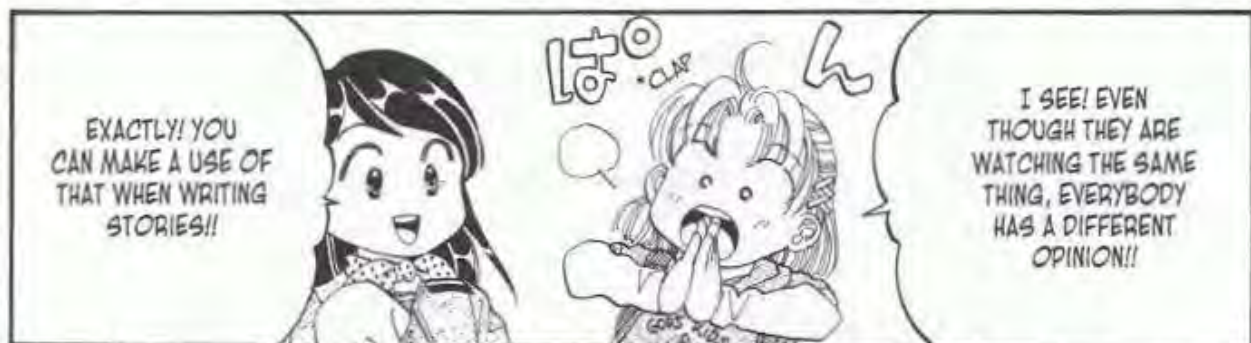
\*FLIP  
FLIP

YOU'RE RIGHT. EVEN  
PROFESSIONAL MANGA ARTISTS  
HAVE TROUBLE WRITING A STORY  
THAT IS 100% ORIGINAL AND ISN'T  
SIMILAR TO ANY OTHER STORY  
OUT THERE.







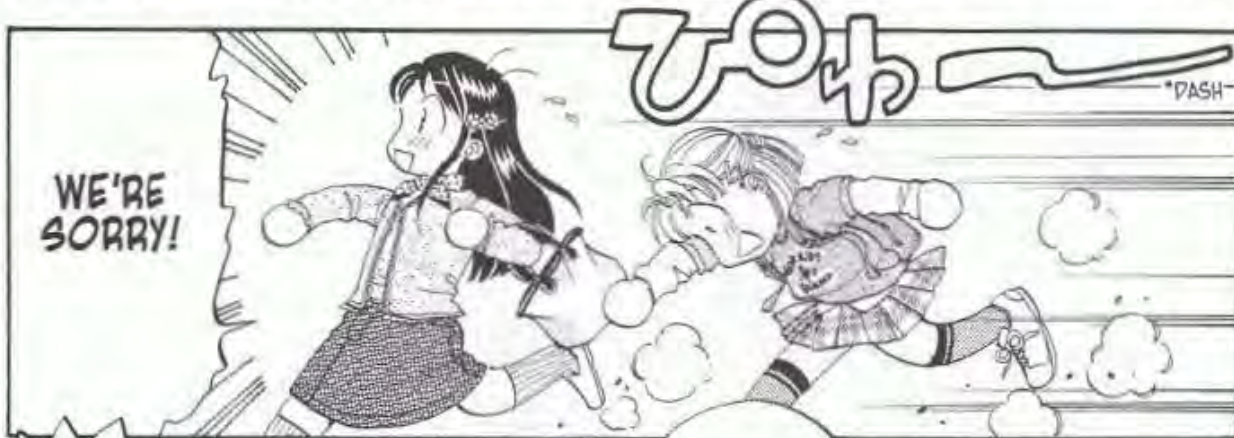






DON'T  
WORRY!  
THERE ARE  
MANY WAYS  
TO MAKE A  
STORY. FOR  
EXAMPLE...

BUT, I'M  
A BEGINNER  
WHEN IT COMES  
TO CREATING  
A STORY. CAN  
I MAKE A  
STORY WITH  
ORIGINALITY...?



WE'RE  
SORRY!

OK!

FIRST,  
LET'S LEARN  
THE DIFFERENCE  
BETWEEN THE  
THREE THINGS THAT  
ARE NEEDED TO  
WRITE A GREAT  
STORY.

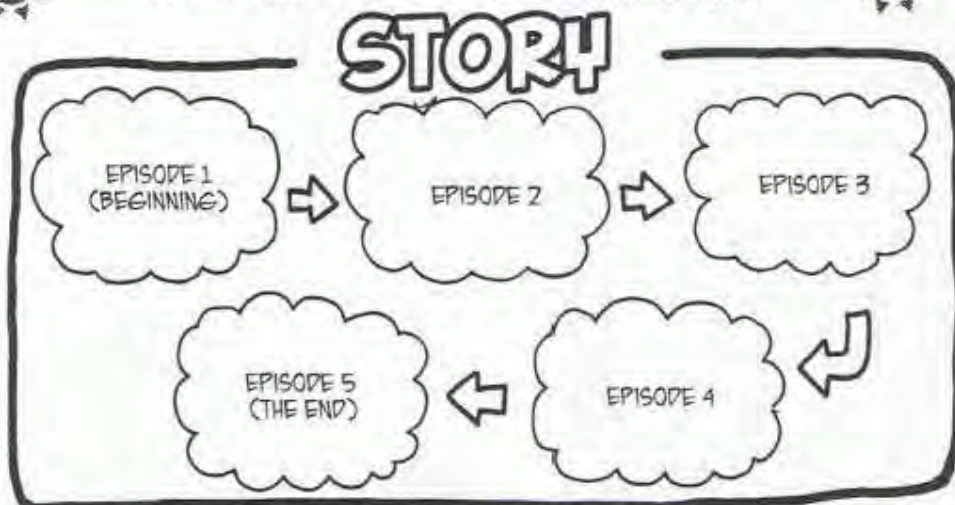




WHAT IS AN "IDEA"?	AN IDEA TELLS A CHAIN OF RELATED EVENTS IN DUE ORDER. IN MANGA, THIS REFERS TO BOTH A STORY AND EPISODES.
WHAT IS A "STORY"?	THE MANGA STORY IN ITS ENTIRETY FROM BEGINNING TO THE END.
WHAT IS AN "EPISODE"?	MULTIPLE SHORT STORIES THAT EXIST IN THE MANGA.



## THE STRUCTURE OF A MANGA STORY

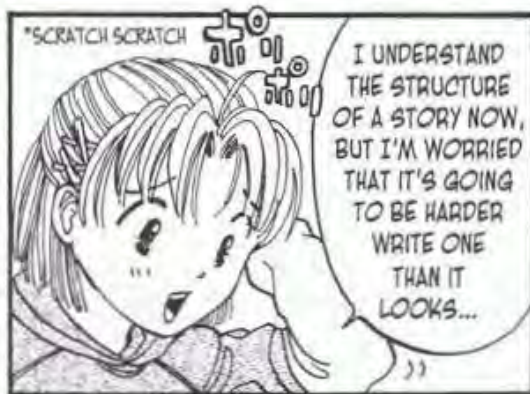
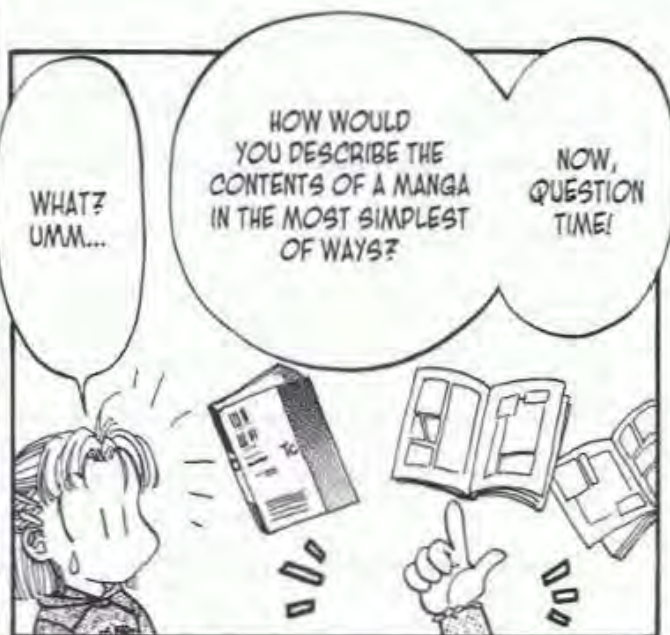


\*EPISODES ARE LIKE "BLOCKS OF A SHORT STORY" THAT BUILD THE STORY.

\*IN SOME MANGA WITH A LIMITED AMOUNT OF PAGES, A SINGLE "EPISODE" = A WHOLE "STORY."









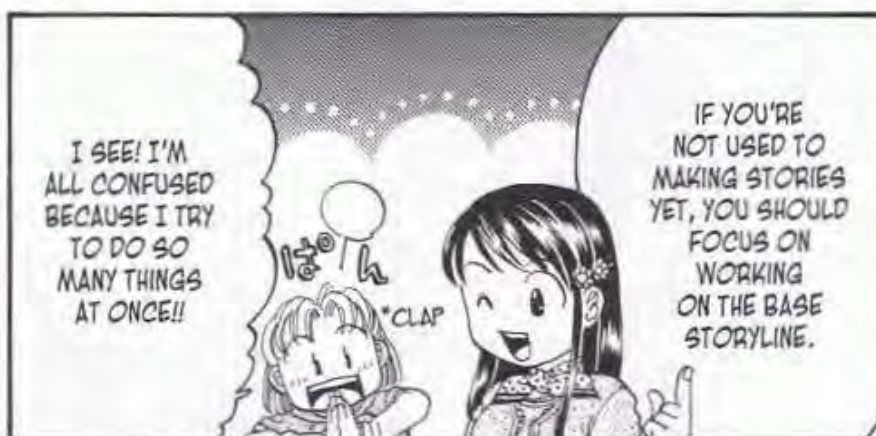


## 5W1H RULE FOR WRITING A BASE STORY



<b>WHO?</b>	EXPLAIN WHO THE CHARACTERS THAT MOVE THE STORY ARE. ESPECIALLY WHO THE MAIN CHARACTER IS.
<b>WHEN?</b>	EXPLAIN WHEN THE STORY IS HAPPENING. IS IT IN THE MORNING, AFTERNOON OR AT NIGHT? DID IT HAPPEN YESTERDAY, TODAY OR TOMORROW? DOES IT TAKE PLACE IN THE PAST, PRESENT OR FUTURE?
<b>WHERE?</b>	EXPLAIN WHERE THE STORY IS TAKING PLACE. IS IT INSIDE A BUILDING OR OUTSIDE? IS IT AT HOME, SCHOOL, PARK OR TRAIN STATION? DOES IT TAKE PLACE HERE OR OVERSEAS? IS IT IN THE REAL WORLD, FANTASY WORLD OR SCIENCE FICTION WORLD?
<b>DO WHAT?</b>	EXPLAIN WHAT THE CHARACTERS (MAIN CHARACTER) DO IN THE STORY.
<b>WHY?</b>	EXPLAIN WHY THE CHARACTERS (MAIN CHARACTER) DO SO.
<b>HOW DID IT GO?</b>	EXPLAIN WHAT HAPPENED DUE TO THE CHARACTERS' (MAIN CHARACTER'S) ACTIONS.

YOU CAN WRITE A BASE STORY BY SIMPLY FOLLOWING THIS RULE!







↓ WHO  
**ALISA MIZUKI**

↓ WHEN  
**THIS AFTERNOON**

↓ WHERE  
**ON THE BENCH IN A PARK**

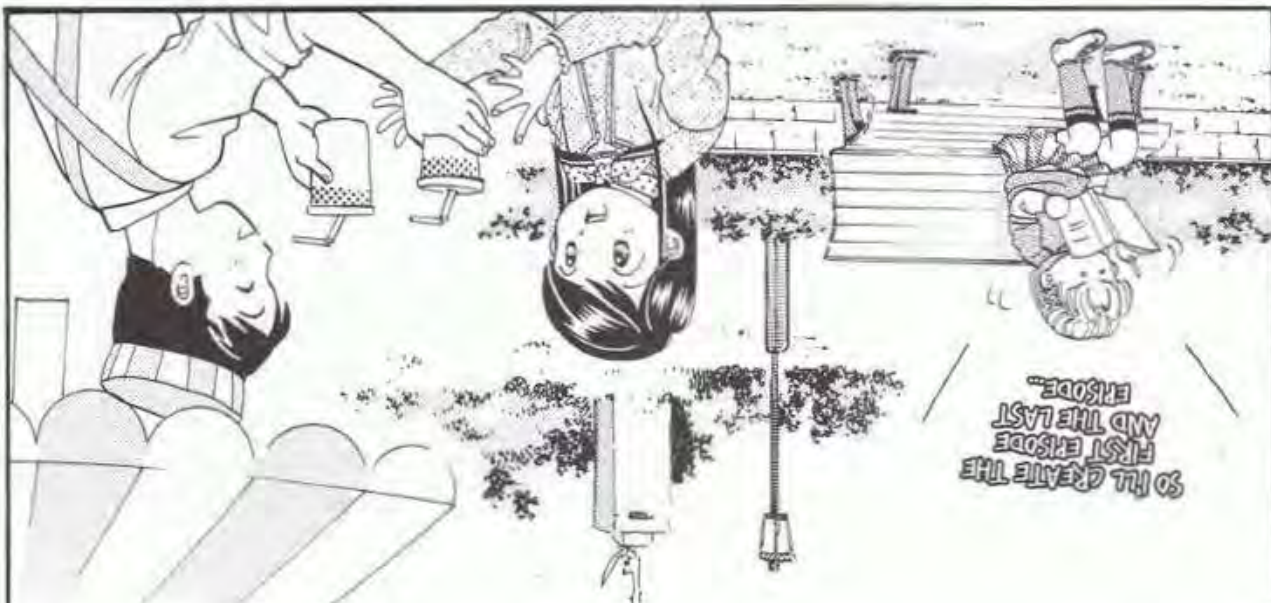
↓ WHY  
**BECAUSE SHE COULDN'T WRITE A MANGA STORY**

↓ DO WHAT  
**ASKED KYOKO NAKASATO HOW TO WRITE A STORY**

↓ HOW DID IT GO  
**THEN SHE WAS ABLE TO WRITE A STORY.**









# A SAMPLE SCRIPT WRITTEN ON A PIECE OF PAPER

PAGE	
1	COVER PAGE (A DOOR)
2	IN THE MORNING AT HOME (IN THE MAIN CHARACTER'S ROOM) SHE HITS HER ALARM CLOCK. SHE GOES BACK TO SLEEP THINKING ABOUT THE BOY SHE HAS A CRUSH ON, THEN SHE SLEEPS IN AND IS LATE FOR SCHOOL BIG TIME! (WHEN SHE THINKS ABOUT HIM, EXPRESS HOW COOL HE IS.)
3	
4	
5	THE SCARY TEACHER IS IN THE CLASSROOM, HAVING A CLASS. HE YELLS AT HER WHEN SHE SNEAKS IN, BUT THE BOY SHE HAS A CRUSH ON COMES IN LATE TOO.
6	
7	
8	THE TEACHER TELLS BOTH OF THEM TO STAND IN THE HALLWAY. SHE SEEMS HAPPY. THE BOY SEEMS SLEEPY...
9	
10	
	SHE BUILDS UP THE COURAGE TO TALK TO HIM, ONLY TO FIND OUT HE IS SLEEPING WHILE HE'S STANDING. (DISAPPOINTMENT!)

EPISODE  
← ①

EPISODE  
← ②

EPISODE  
← ③

EPISODE  
← ④

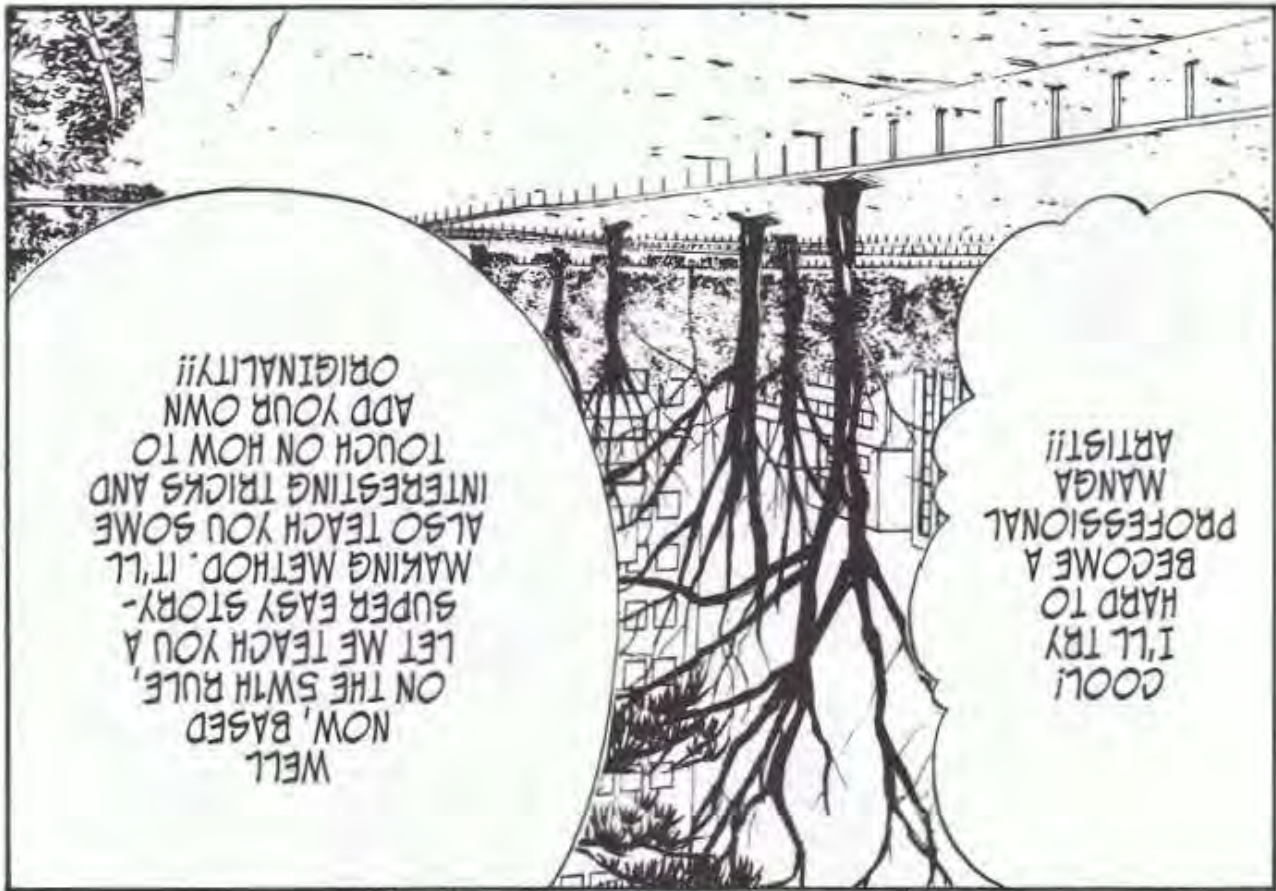
A SCRIPT IS LIKE A MEMO THAT CONTAINS THE SYNOPSIS THAT IS DIVIDED INTO SEVERAL ITEMS AS WELL AS HOW MANY PAGES YOU ALLOCATE TO EACH EPISODE.















## ■ HOW TO EXPRESS THROUGH ILLUSTRATION ■

### ◎ HOW TO TRANSLATE THE DIFFERENT COMPONENTS OF MANGA INTO ILLUSTRATION

ILLUSTRATION IS CRUCIAL FOR A MANGA! BUT HOW DOES ONE REFLECT THE LITERAL FACTORS ONTO THE ILLUSTRATIONS? IN THIS SECTION, I'LL TEACH YOU SOME TIPS WHEN YOU DRAW THE ILLUSTRATIONS ON MANGA DRAFT PAPER.

## ■ HOW TO DRAW A MANGA USING THE EPISODES YOU CAME UP WITH (1) ■

### ◎ CLARITY IS THE FIRST STEP FOR A GOOD MANGA

EVEN IF YOU, AS THE AUTHOR, THINK "THIS EPISODE/STORYLINE WILL BE A MASSIVE HIT!" IF THE READERS DON'T UNDERSTAND THE CONTENTS CLEARLY, YOUR MANGA WILL BE MISUNDERSTOOD OR END UP BEING A BORING ONE. THEREFORE, IT IS IMPORTANT TO WORK ON THE STRUCTURE OF YOUR MANGA SO THAT THE READERS CAN UNDERSTAND THE CONTENTS CLEARLY.



▲ IT'S FUN TO WORK ON THE ILLUSTRATIONS WHEN DRAWING MANGA. HOWEVER, IF YOU COMPOSE YOUR MANGA STORY WITHOUT CONSIDERING THE READERS' POINT OF VIEW, THAT COULD MAKE THE CONTENT OF YOUR STORY UNCLEAR AND HARD TO UNDERSTAND.

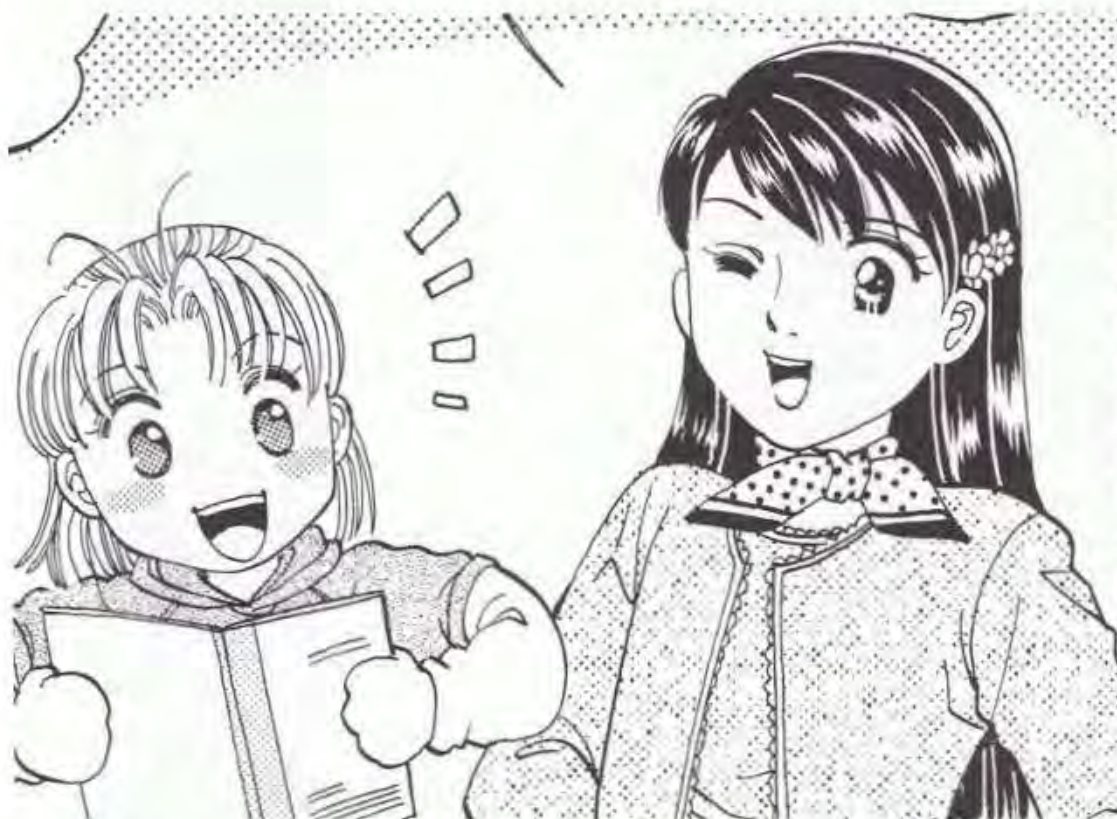


## KYOKO'S ONE-POINT ADVICE

◎IT'S IMPORTANT TO SHOW WHAT THE MAIN CHARACTER DOES, CLEARLY.

DRAWING MANGA CAN BE DIFFICULT SINCE THERE ARE MANY FACTORS TO CONSIDER, SUCH AS PANELING, DIALOG, THE LAYOUT OF THE PANELS, AND SPECIAL EFFECTS. WHAT CAN YOU DO TO MAKE THE READERS PROPERLY UNDERSTAND THE CONTENTS OF THE EPISODES AND THE STORYLINE?

LET'S MAKE IT SIMPLE BY SHOWING YOU THE KEY POINTS! DESCRIBE THE ACTIONS OF THE CHARACTERS, ESPECIALLY THE MAIN CHARACTER'S ACTIONS PRECISELY! APPLY THE "SWIH RULE" TO THE PANELING, ILLUSTRATIONS AND DIALOG!



PLEASE REFER TO "KYOKO'S ONE-POINT ADVICE" FROM PAGE 29 TO 30 FOR THE DETAILED DESCRIPTION OF HOW TO MAKE THE STORY BY FOLLOWING "SWIH RULE".

▲THIS MANGA WAS COMPOSED SO THE READERS COULD CLEARLY UNDERSTAND THAT "THE MAIN CHARACTER = ALISA MIZUKI" AND "HER ACTIONS = LEARNING HOW TO WRITE A MANGA STORY".

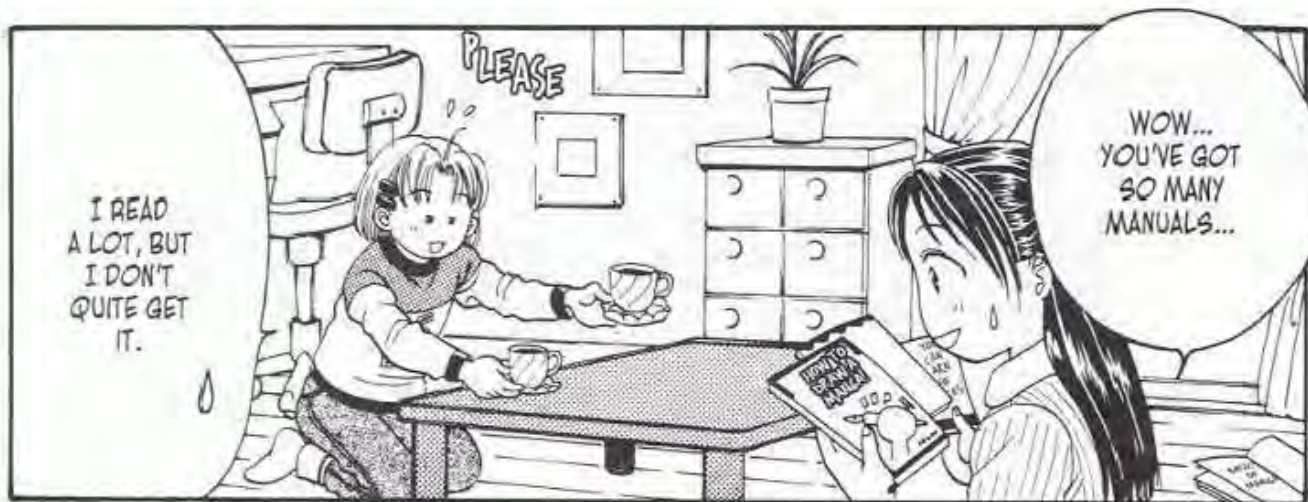


## ② KEY POINTS TO WRITING A STORY

BY NARROWING DOWN THE STORY-MAKING METHODS, YOU'LL BE ABLE TO CREATE A STORY-LINE EASILY AND EFFICIENTLY. FIND THE BEST METHOD FOR YOU FROM THE TEN "TIPS IN WRITING STORIES" THAT YOU'RE ABOUT TO LEARN.









# ✧ CLASSIFICATION OF POINTS IN STORY-MAKING ✧

LEVEL	BASE POINT IN WRITING A STORY	DESCRIPTION
<b>BEGINNER</b> BASIC STORY-MAKING	<b>HAKOGAKI TECHNIQUE</b> (REFER TO PAGE 31 TO 38)	ONE METHOD OF STORY-MAKING IS TO CONNECT INDIVIDUAL EPISODES TOGETHER. THIS IS THE BASIC METHOD IN STORY-MAKING.
<b>INTERMEDIATE</b> STORY-MAKING USING KEYWORDS	<b>THEME</b> (REFER TO PAGE 39 TO 50)	THIS IS WHAT YOU (THE AUTHOR) WANTS TO EXPRESS IN A MANGA. IT COULD BE A MESSAGE TO THE READERS OR THE SCENES YOU ESPECIALLY WANT TO DRAW. YOU START WRITING A STORY BASED ON A THEME.
	<b>IDEAS</b> (REFER TO PAGE 51 TO 64)	IDEAS AND TRICKS THAT YOU COME UP WITH. YOU START WRITING A STORY BASED ON YOUR IDEAS THAT WILL ADD SPICE TO YOUR MANGA.
	<b>SETTINGS</b> (REFER TO PAGE 65 TO 76)	TO CREATE THE MOOD. YOU START WRITING A STORY BASED ON, 1) CHARACTER-RELATED SETTINGS SUCH AS RELATIONSHIPS, PERSONALITIES OR PAST EXPERIENCE; 2) WORLD-RELATED SETTINGS SUCH AS THE BACKGROUND, TIME, STATE OF SOCIETY OR SPECIAL TECHNIQUES.
	<b>GENRE</b> (REFER TO PAGE 77 TO 86)	CLASSIFICATIONS OF MANGA STORIES. THERE'RE SO MANY GENRES. YOU START WRITING A STORY BASED ON A STORY CLASSIFICATION SUCH AS LOVE, LOVE & COMEDY, SPORTS OR FANTASY.
	<b>THE READERS' FEELINGS</b> (REFER TO PAGE 87 TO 96)	THE IMPRESSIONS OR FEELINGS YOU HAVE AFTER YOU FINISH READING A MANGA. YOU START WRITING A STORY BASED UPON THE FEELINGS YOU WANT THE READERS TO HAVE, SUCH AS HAPPY, SAD OR TOUCHED.
	<b>CHARACTERS</b> (REFER TO PAGE 97 TO 110)	PEOPLE, ANIMALS OR THINGS THAT HAVE UNIQUE LOOKS OR PERSONALITY. YOU START WRITING A STORY BY CREATING A CHARACTER WITH A UNIQUE FEATURE.
<b>ADVANCED</b> STORY-MAKING WITH SPECIAL EFFECTS	<b>INTRODUCTION, DEVELOPMENT, TURN AND CONCLUSION</b> (REFER TO PAGE 111 TO 122)	A SPECIAL EFFECTS METHOD TO MAKE THE STORY MORE INTERESTING. YOU CAN TAKE ADVANTAGE OF THIS AND WRITE A STORY.
	<b>DEVELOPMENT METHOD AND INDUCTIVE METHOD</b> (REFER TO PAGE 123 TO 134)	A STORY-MAKING METHOD USING THE "FLOW OF A STORY"
	<b>PAGE COUNT</b> (REFER TO PAGE 135 TO 144)	THE NUMBER OF PAGES YOU PREPARE FOR YOUR MANGA WORK. YOU START WRITING A STORY BASED ON THE LENGTH SUCH AS SHORT STORIES, MEDIUM-LENGTH STORIES, LONG STORIES OR FOUR-PANEL CARTOONS.

LET ME CLASSIFY THE POINTS IN WRITING A STORY.













THAT'S  
RIGHT! ALSO, THE  
IMPORTANT THING IN  
DRAWING MANGA IS  
TO WRITE A STORY  
THAT YOU ENJOY  
WRITING!

I SEE.  
I CAN TREASURE  
MY DESIRE FOR  
MANGA AND REFLECT  
IT WHEN I WRITE  
A STORY.

HEY, HEY! THAT'S  
PLAGIARISM (\*) IF  
YOU JUST COPY  
HIM!!

LET HIM  
BE COOL AND  
FALL IN  
LOVE

WELL THEN,  
LET ME USE MY  
FAVORITE BOY  
CHARACTER  
AND...

\*PLAGIARISM: TO USE SOMEONE ELSE'S WORK (IN THE CASE OF MANGA, SUCH AS STORYLINE, CHARACTERS OR SETTINGS) AS IF THEY ARE YOUR ORIGINAL WORK.

...WILL  
MAKE HIM  
ORIGINAL!

REARRANGING  
HIM...

"BING"

BUT IF YOU'RE  
NEW TO THE PROCESS,  
THEN JUST REARRANGE  
YOUR FAVORITE CHARACTER  
AND YOU WILL BE ABLE  
TO USE HIM!

ACTUALLY,  
IT'S BEST TO  
CREATE A  
CHARACTER FROM  
SCRATCH...

I SEE.







...IS  
WHAT MAKES A  
MANGA ARTIST A  
PROFESSIONAL!

CONVEYING  
YOUR (THE AUTHOR'S)  
IDEAS OR THOUGHTS AND  
TAKING YOUR AUDIENCE  
(READERS) TASTES  
AND DESIRES INTO  
CONSIDERATION...

...THE FIRST  
STEP TO  
BECOMING A  
PROFESSIONAL  
MANGA  
ARTIST!

WOW,  
SHE'S  
BURNING  
WITH  
PASSION.

FLARE

TO  
CONSIDER  
THE READERS  
AND EXPRESS  
MYSELF  
IS...

FLARE

YES!  
PLEASE  
TEACH  
ME!!

NOW THAT  
YOU UNDERSTAND  
THE FLOW OF WRITING  
A STORY, LET'S TAKE  
IT TO THE NEXT  
LEVEL!

● THE END ●



## ■ HOW TO DRAW A MANGA USING THE EPISODES YOU CAME UP WITH (2) ■

### ◎ APPLYING THE "SWIH RULE" IN PANELING AND ILLUSTRATING

IN ORDER TO HAVE THE READERS UNDERSTAND THE CONTENTS OF THE STORY OR EPISODES, YOU HAVE TO EXPLAIN THE CONTEXT BY FOLLOWING THE "SWIH RULE" EVERY TIME YOU PROCEED INTO A NEW EPISODE (SCENE). IT'S EASY IF YOU EXPLAIN THE CONTEXT USING SEVERAL PANELS LIKE IN THIS EXAMPLE.

↓ WHO	↓ WHEN	↓ WHERE
ALISA MIZUKI	THIS AFTERNOON	ON THE BENCH IN A PARK
↓ WHY		
BECAUSE SHE COULDN'T WRITE A MANGA STORY		
↓ DO WHAT	↓ HOW DID IT GO	
ASKED KYOKO NAKASATO	HOW TO WRITE A STORY THEN SHE COULD WRITE A STORY.	



IF YOU BREAK DOWN PAGES 8 - 16 BY FOLLOWING THE "SWIH RULE", IT SHOULD TURN OUT LIKE THE EXAMPLE ABOVE, RIGHT? THE FOLLOWING IS A DETAILED DESCRIPTION OF HOW TO DRAW A MANGA BY FOLLOWING THE RULE.

● **WHO (WHO?):** REFERS TO THE CHARACTERS. READERS KNOW WHO THE CHARACTERS ARE BY LOOKING AT THE ILLUSTRATION. YOU NEED TO MAKE SCENES TALKING ABOUT THE DETAILED DATA ABOUT THE CHARACTERS (SUCH AS NAMES OR PROFILES) SOMEWHERE AT THE BEGINNING.

▲ **WHO: ALISA MIZUKI**  
THIS IS THE PANEL INTRODUCING THE CHARACTERS OF THIS MANGA. YOU CAN TELL BY THEIR LINES THAT KYOKO IS GOING TO TEACH ALISA. THE ROLES OF TWO CHARACTERS ARE EXPLAINED IN THIS PANEL.



ONE POINT ADVICE





◀ **WHEN:** THIS AFTERNOON. THE PANEL IS SHOWING THE TIME OF DAY THROUGH THE SCENERY. \*THESE KINDS OF PANELS ARE SOMETIMES USED TO SHOW HOW MUCH TIME HAS PASSED.

## KYOKO'S ONE-POINT ADVICE

● **WHEN (WHEN?):** REFERS WHAT TIME IT IS IN THE STORY. YOU CAN SHOW THE TIME BY DRAWING A CLOCK IN THE BACKGROUND, THE POSITION OF THE SUN/MOON OR THE COLOR OF THE SKY. YOU CAN ALSO SHOW THIS BY HAVING THE CHARACTER LOOK AT HIS/HER WATCH.

● **WHERE (WHERE?):** REFERS TO THE PLACE THE CHARACTERS ARE. YOU CAN SHOW THE READERS WHERE THE CHARACTERS ARE BY DRAWING A BACKGROUND. YOU CAN ALSO DRAW SOMETHING THAT SYMBOLIZES THE PLACE SUCH AS A SIGNBOARD OR A STATUE.

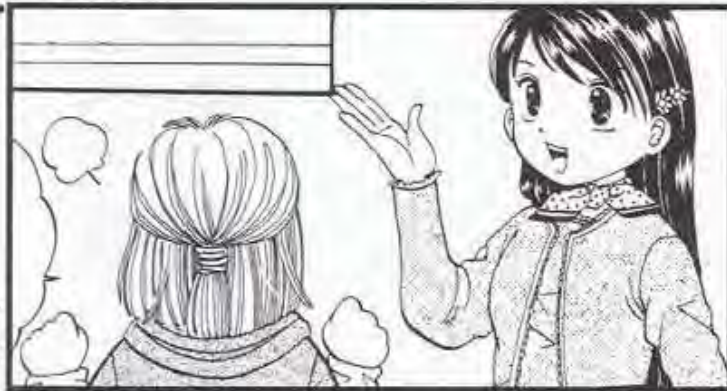


▲ **WHERE:** ON THE BENCH IN A PARK. THIS PANEL SHOWS THE LOCATION WHERE THIS STORY TAKES PLACE. WHEN YOU WORK ON A NEW EPISODE, IT'S ALWAYS GOOD TO DRAW AN ESTABLISHING SHOT (THE LOCATION/ SCENERY WHERE THE STORY TAKES PLACE) IN THE FIRST PANEL BECAUSE YOU CAN EXPLAIN "WHERE" AND WHEN" THE EPISODE TAKES PLACE.

● **WHAT (DO WHAT?):** THIS REFERS TO WHAT THE CHARACTER WANTS TO DO. YOU CAN SHOW IT THROUGH THE CHARACTER'S DIALOG OR ACTIONS.

● **WHY (WHY?):** THIS REFERS TO THE REASON WHY THE CHARACTER ACTS THE WAY HE/SHE DOES. YOU CAN EXPRESS IT THROUGH THE CHARACTER'S DIALOG OR ACTIONS.

● **HOW (HOW DID IT GO?):** THIS REFERS TO THE RESULTS OF THE CHARACTER'S ACTIONS. THE CHARACTER'S DIALOG OR ACTIONS SHOULD EXPRESS THIS POINT. YOU CAN ALSO USE NARRATION.



▲ **WHAT:** ALISA ASKED KYOKO HOW TO WRITE A STORY. IN ADDITION TO THIS PANEL, THE FOLLOWING PANELS WILL SHOW WHAT ALISA DOES IN THIS STORY.



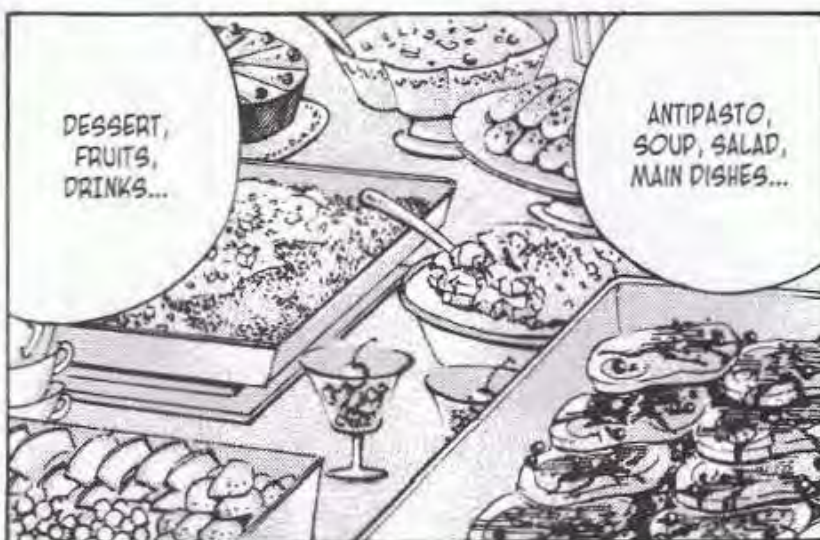
▲ **HOW DID IT GO:** ALISA COULD WRITE A STORY. THE PANEL SHOWS THE RESULTS THROUGH THE DIALOG AND THE CHARACTER'S FACIAL EXPRESSION.

◀ **WHY:** BECAUSE ALISA COULDN'T WRITE A MANGA STORY THIS PANEL SHOWS THE REASON BEHIND ALISA'S ACTION THROUGH HER DIALOG.



# ③ HAKOGAKI TECHNIQUE: THE BASICS OF WRITING STORIES

THE HAKOGAKI TECHNIQUE IS A SPECIAL TECHNIQUE THAT THE PROFESSIONAL MANGA ARTISTS ALSO USE! IT'S LIKE CONNECTING EPISODES WITH GLUE. THIS TECHNIQUE IS THE BASIS FOR VARIOUS TYPES OF STORY-MAKING, SO YOU HAVE TO MASTER IT!

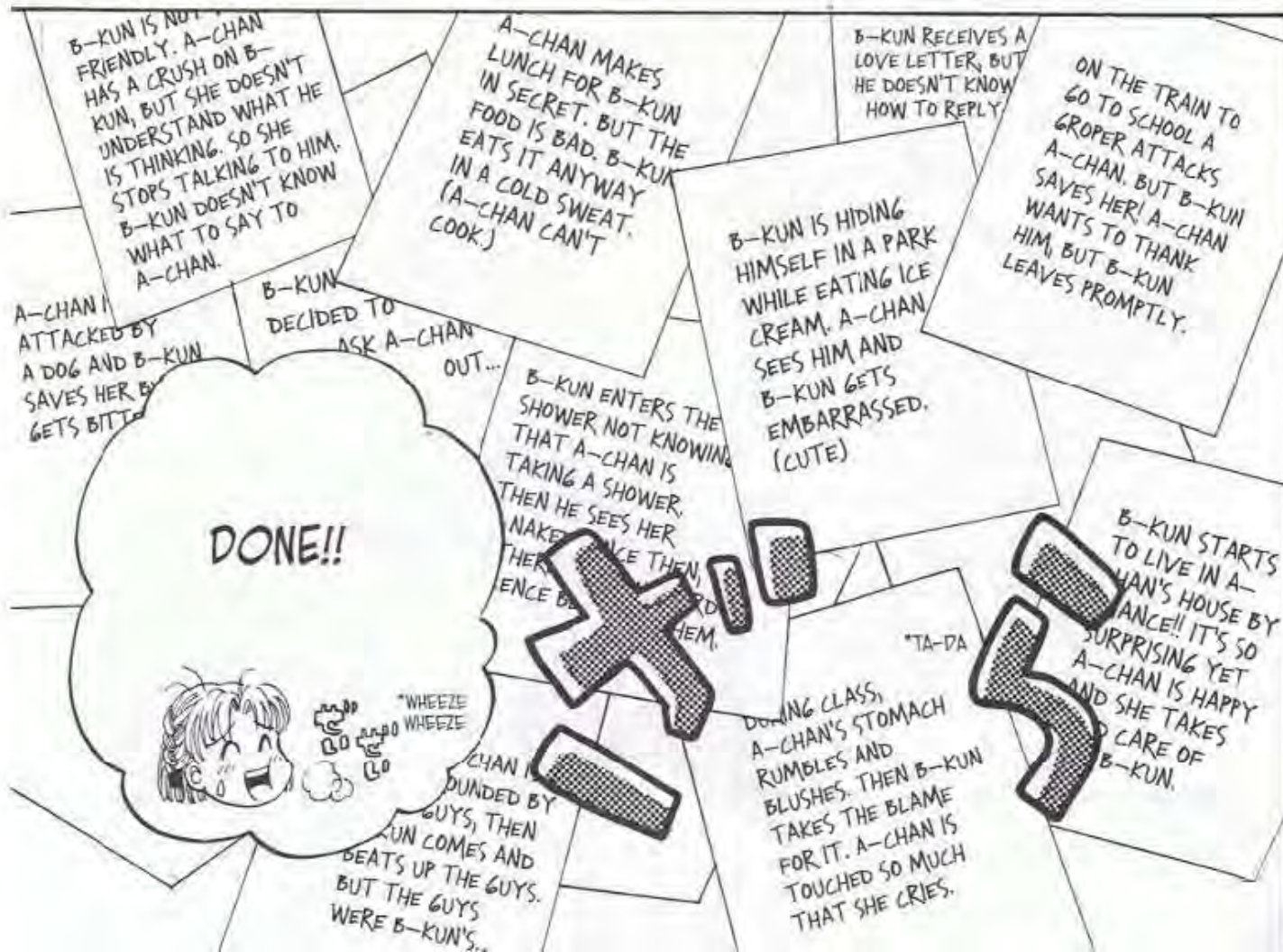








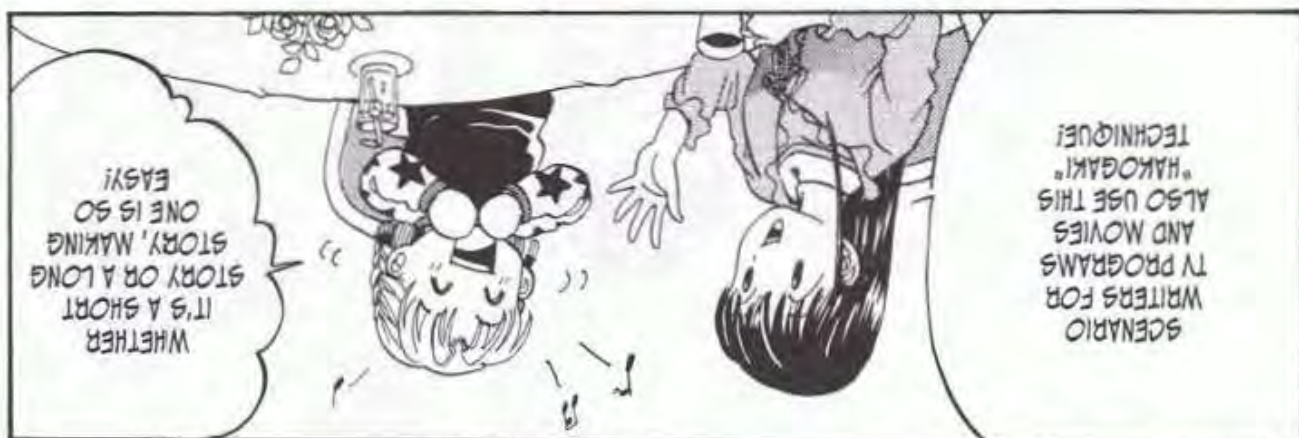
\*IN MANGA, THE CHARACTERS' DESCRIPTION IS ALSO CALLED A PROFILE.



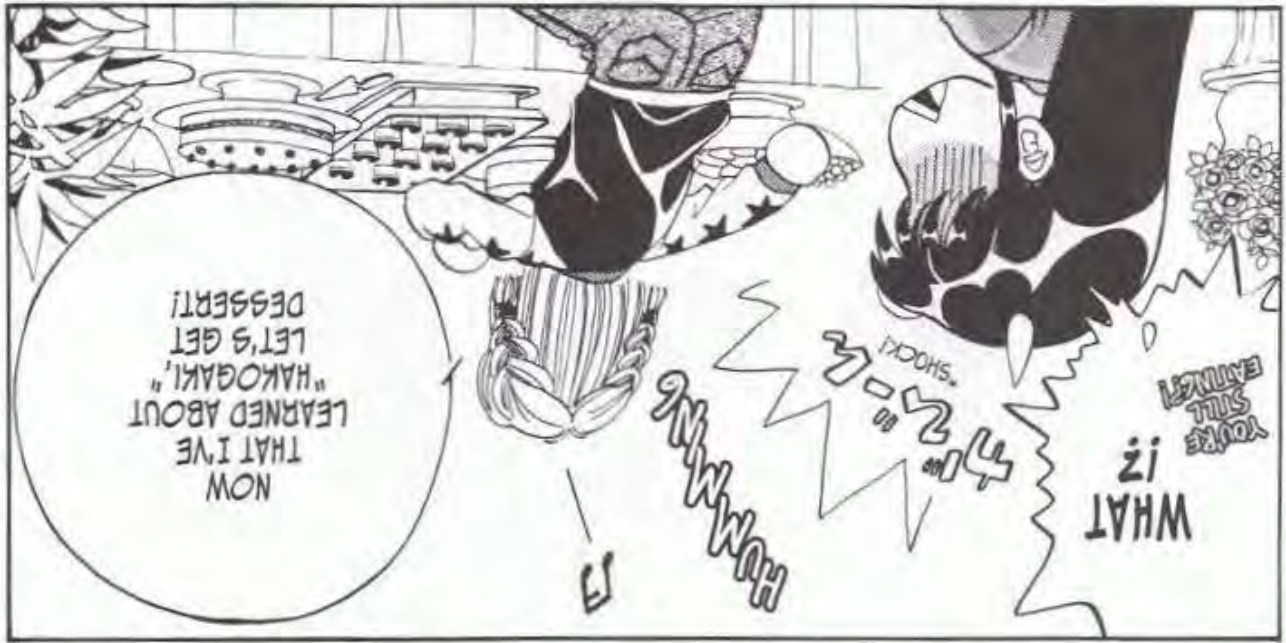
















## ■ CREATING CHARACTERS USING THE HAKOGAKI TECHNIQUE ■

### ◎ THE APPLIED TECHNIQUE OF HAKOGAKI

FROM PAGE 31 TO 36, WE HAVE STUDIED HOW TO USE THE HAKOGAKI TECHNIQUE AS FOLLOWS; (1) CREATE CHARACTERS FIRST; (2) CREATE EPISODES USING CHARACTERS; (3) CONNECT EACH EPISODE AND MAKE A STORY.

ON THE OTHER HAND, THERE IS A WAY TO CREATE CHARACTERS LATER. TO DO SO, (1) FIRST, CREATE AN EPISODE THAT INCLUDES THE SCENE YOU WANT TO DRAW; (2) CREATE OTHER EPISODES AND CONNECT THEM TO MAKE A STORY. YOU CAN TAKE OUT AN EPISODE THAT DOESN'T FIT, OR CHANGE THE ORDER OF EPISODES AND MODULATE THE STORY.

THEN YOU CAN  
CREATE CHARACTERS  
AND SETTINGS BASED  
ON THE EPISODES AND  
STORY THAT YOU'VE  
MADE.



▲ YOU CAN DO WHATEVER YOU WANT SUCH AS ADDING OR TAKING OUT EPISODES, OR CHANGING THE ORDER OF EPISODES. WHAT'S GOOD ABOUT HAKOGAKI IS THAT IT IS A FLEXIBLE TECHNIQUE AND IT CAN BE WIDELY APPLIED.



ONE POINT ADVISE



## ◎ CHARACTERS SHOULD HAVE THEIR OWN INDIVIDUALITIES.

IF YOU LIKE MANGA, ONCE YOU ESTABLISH THE STORYLINE, YOU SHOULD HAVE A ROUGH IDEA OF THE CHARACTERS YOU NEED, RIGHT?

HOWEVER, IF YOU CREATE CHARACTERS JUST FROM ROUGH IDEAS, THEY TEND TO LACK INDIVIDUALITY.

THIS IS BECAUSE YOU, AS THE AUTHOR, UNCONSCIOUSLY INHIBIT THE CHARACTERS FROM TAKING ACTIONS THAT MAKE THE STORY GO SMOOTHLY. IN THIS CASE, YOU CAN THINK "UNIQUE ACTIONS" AS "INDIVIDUALITY".

SO, LET ME EXPLAIN HOW TO GIVE INDIVIDUALITIES TO THE CHARACTERS, ESPECIALLY THE MAIN CHARACTER IF YOU'VE ALREADY ESTABLISHED THE STORYLINE. WELL, YOU CAN DO THAT BY DISTINGUISHING THE MAIN CHARACTER FROM THE OTHER CHARACTERS! MAKE THE MAIN CHARACTER THE MOST OUTSTANDING ONE BY GIVING HIM/HER DIFFERENT FASHION, HABITS, OR EXTRAORDINARY FEATURES.



● **FASHION:** MAKE THE MAIN CHARACTER'S SCHOOL UNIFORM INTO A LOUD, GAUDY ONE. IF THE STORY IS TAKING PLACE AT A SCHOOL AND CHARACTERS ARE WEARING SCHOOL UNIFORMS, CREATE SOME ACCESSORIES SPECIFIC TO THE MAIN CHARACTER. THE DISTINCTIVE LOOK BECOMES HER INDIVIDUALITY.

● **HABITS:** GIVE SOME DISTINCTIVE FEATURES TO THE MAIN CHARACTER, SUCH AS A SPEECH PATTERN OR DIALECT, WEIRD LIFE STYLE OR THE FACT THAT SHE HAS TO STRIKE A POSE WHEN SHE DOES SOMETHING. THE DISTINCTIVE ACTION BECOMES HER INDIVIDUALITY.

● **EXTRAORDINARY FEATURE:** GIVE AN EXTRAORDINARY FEATURE TO THE MAIN CHARACTER THAT SURPRISES THE READERS, SUCH AS HER PERSONALITY IS TOTALLY DIFFERENT FROM HOW SHE LOOKS OR SHE'S ROUGH AROUND THE EDGES, BUT SHE HAS SWEET TOOTH. THE EXTRAORDINARY FEATURE BECOMES HER INDIVIDUALITY.



# ④ WRITING STORIES OUT OF A THEME

THE WORD "THEME" MAY SOUND DIFFICULT TO UNDERSTAND, BUT DON'T THINK TOO HARD. YOU CAN TAKE "THEME" AS "WHAT YOU WANT TO EXPRESS". THIS WAY, IT'LL BE EASY TO WRITE A STORY, WON'T IT? FIRST, LET'S SPECIFY WHAT YOU WANT TO EXPRESS!







THAT  
WAS JUST  
THE TIP OF  
THE ICEBERG  
OF STORY-  
MAKING!

OH  
YEAH!  
MY G-PEN  
THIRSTS  
FOR  
WORK!

OH,  
WAS THAT  
ENOUGH?



NOW I  
CAN FINALLY  
DRAW A  
MANGA!



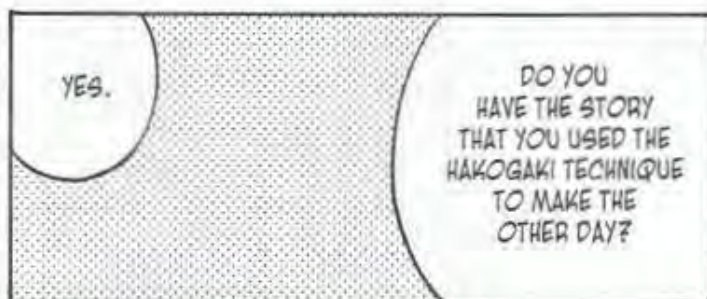
THE ROUGH  
STORYLINE IS  
DONE, RIGHT?

BUT...



I TOLD  
YOU THOSE  
WERE JUST  
BASICS.

TIP  
OF THE  
ICEBERG...



YES.

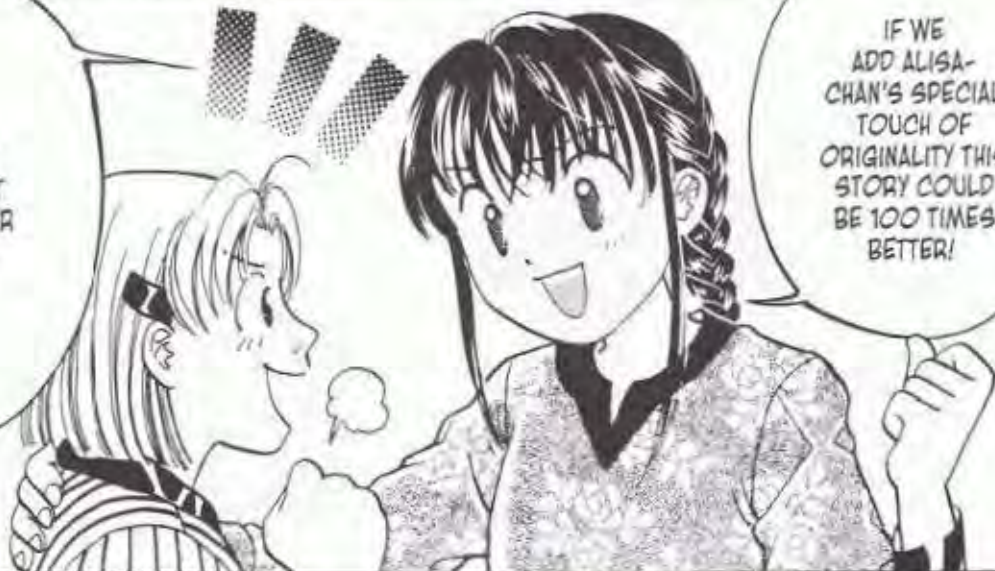
DO YOU  
HAVE THE STORY  
THAT YOU USED THE  
HAKOGAKI TECHNIQUE  
TO MAKE THE  
OTHER DAY?



LET'S  
STUDY A LITTLE  
FURTHER SO THAT  
YOU CAN ADD YOUR  
ORIGINALITY IN  
YOUR WORK!

YES!

IF WE  
ADD ALISA-  
CHAN'S SPECIAL  
TOUCH OF  
ORIGINALITY THIS  
STORY COULD  
BE 100 TIMES  
BETTER!



16!!

"TA-DA"

## THEME

WHAT THE  
AUTHOR WANTS  
TO "EXPRESS"  
IN THE MANGA.  
IT CAN BE A  
MESSAGE TO  
THE READERS  
OR A SPECIFIC  
SCENE THE  
AUTHOR WANTS  
TO DRAW.

THE  
SUBJECT  
FOR  
TODAY IS  
"THEME"!



YES! RIGHT  
HERE!!

TAKE A  
LOOK AT THE  
"CLASSIFICATION  
OF POINTS IN  
STORY-MAKING" (\*)  
THAT I TAUGHT  
YOU THE OTHER  
DAY.



\*REFER TO PAGE 23.

NOW THAT  
WE'VE MASTERED  
THE BEGINNER'S  
LEVEL, LET US  
PROCEED TO THE  
INTERMEDIATE  
LEVEL.

OK





BOTH ILLUSTRATION AND TEXT THEME	THE CHARACTERS OR THE WORLD THE AUTHOR WANTS TO DRAW. FOR EXAMPLE, "I WISH THERE WAS A NICE CHARACTER LIKE THIS..." THIS WILL MAKE THE CHARACTERS AND THE GENRE MORE DYNAMIC.
TEXT THEME	THE STORY OR PLOT THE AUTHOR WANTS TO WRITE. FOR EXAMPLE, "I WANT TO MAKE A STORY WHERE THE MAIN CHARACTER FALLS IN LOVE WITH AN ALIEN." THIS WILL MAKE THE SETTINGS AND DEVELOPMENT OF THE STORY MORE DYNAMIC.
ILLUSTRATION THEME	THE SCENE THE AUTHOR WANTS TO DRAW. FOR EXAMPLE, "I WANT TO DRAW THE SCENE IN WHICH THE MAIN CHARACTER AND HER BOYFRIEND KISS." THIS WILL MAKE THE ILLUSTRATION MORE DYNAMIC.

## CATEGORIES OF THEME

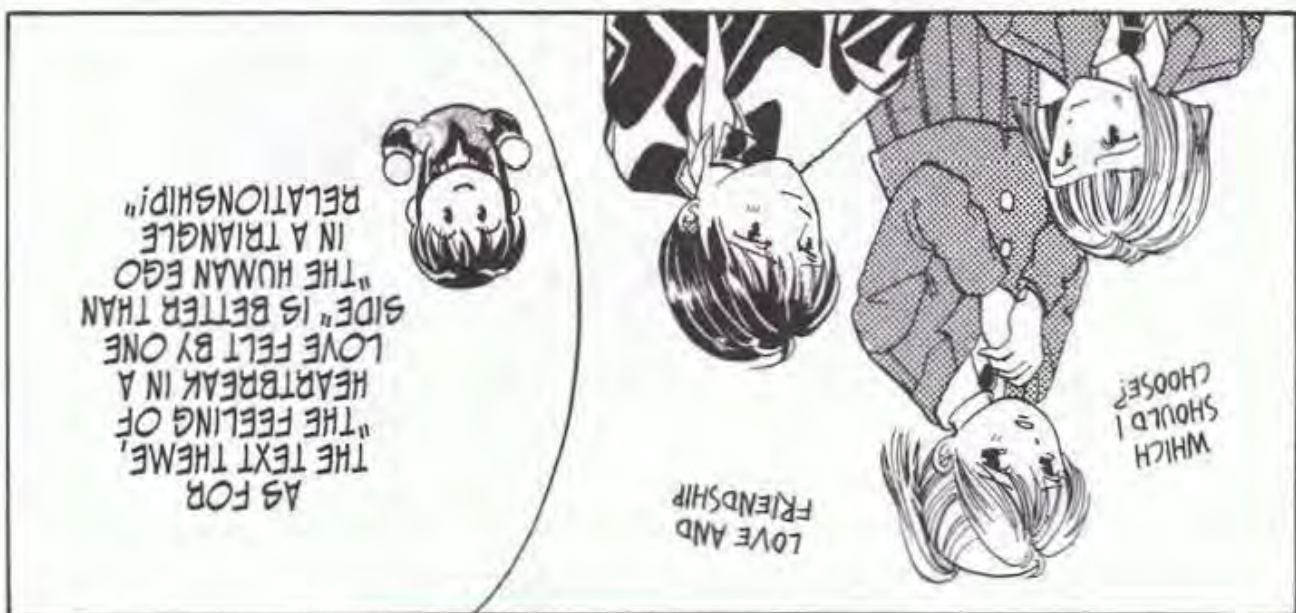


PREVENT THE STORY FROM GETTING OFF TRACK	IT'LL PREVENT THE AUTHOR FROM USING EPISODES THAT COULD MAKE THE STORY PIERCES FROM WHAT THE AUTHOR WANTS TO EXPRESS.
INTEGRATE THE STORY	IT'LL INTEGRATE THE STORY SINCE THE AUTHOR WILL CHOOSE THE EPISODES WHICH CONTAINS, 1) THE MESSAGE HE/SHE WANTS TO EXPRESS TO THE READERS OR 2) THE SCENE HE/SHE WANTS TO DRAW.
MAKES IT EASY TO FOLLOW THE SWIIR RULE	SINCE WHAT THE AUTHOR WANTS TO EXPRESS IS CLEAR, HE/SHE CAN EASILY FOLLOW THE SWIIR RULE AND CREATE MULTIPLE EPISODES.

## IF THERE IS A SOLID THEME THE FOLLOWING ADVANTAGES WILL BE PRESENT.











LET'S SEE,  
YOU HAVE LOTS  
LOVE & COMEDY  
MANGA BOOKS  
AND SOME  
GAG MANGA  
BOOKS.



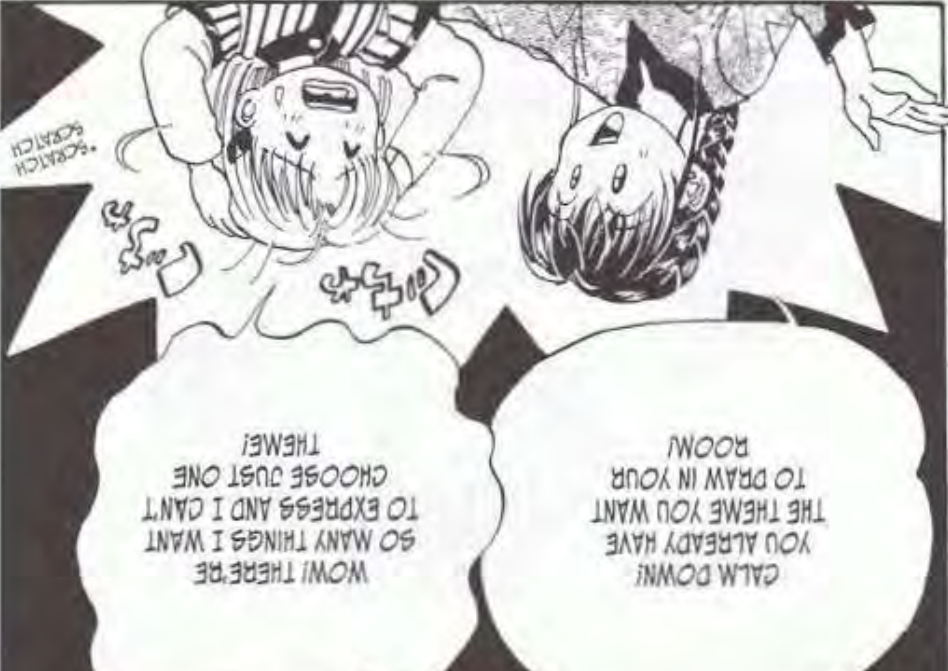
I SEE! I DON'T  
HAVE TO THINK HARD.  
INSTEAD, I CAN USE THE  
SAME THEME FROM  
MY FAVORITE  
MANGA!!



RIGHT! JUST  
LOOK THROUGH  
ALL OF THE  
MANGA BOOKS  
YOU HAVE!!



IN MY  
ROOM?



CALM DOWN!  
YOU ALREADY HAVE  
THE THEME YOU WANT  
TO DRAW IN YOUR  
ROOM!

WOW! THERE'RE  
SO MANY THINGS I WANT  
TO EXPRESS AND I CAN'T  
CHOOSE JUST ONE  
THEME!

SCATCH  
SCATCH







↓ WHO?  
THE MAIN CHARACTER  
↓ WHEN?  
AFTER SCHOOL  
↓ WHERE?  
ON THE ROOF TOP OF THE SCHOOL  
↓ WHY?  
BECAUSE SHE THOUGHT THE BOY  
SHE HAD A CRUSH ON WAS THERE  
↓ DO WHAT?  
SHE TOLD HIM THAT SHE HAS A CRUSH  
ON HIM  
↓ HOW DID IT GO?  
SHE ENDED UP SAYING IT TO THE  
SCHOOL PRINCIPAL BY ACCIDENT

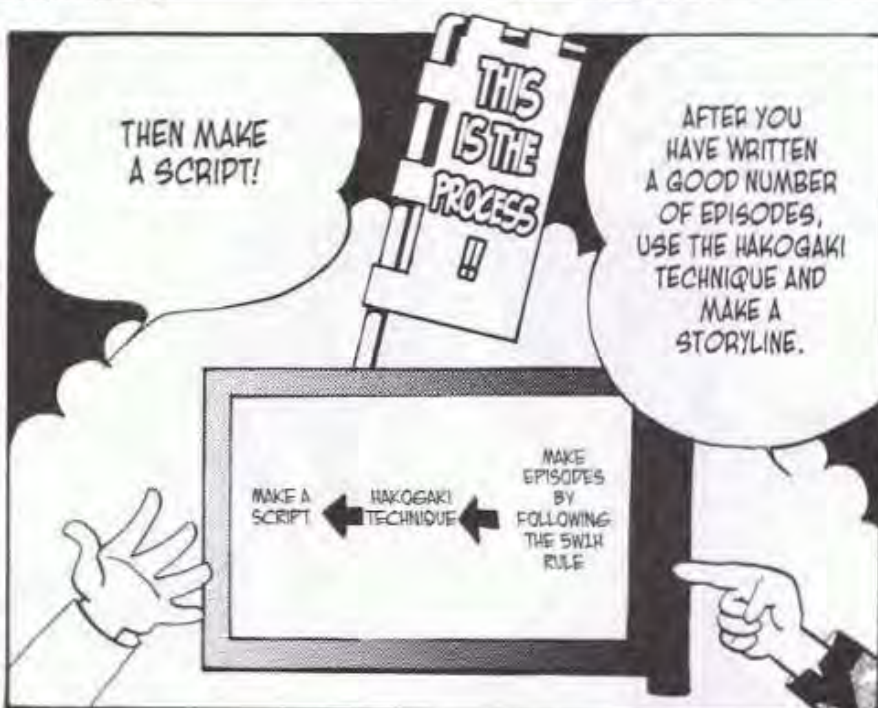


↓ WHO?  
THE MAIN CHARACTER  
↓ WHEN?  
IN THE MIDDLE OF THE NIGHT  
↓ WHERE?  
AT HOME  
↓ WHY?  
BECAUSE SHE WANTS TO GIVE  
A CAKE TO THE BOY SHE LIKES  
↓ DO WHAT?  
SHE MADE A CAKE ALL NIGHT  
LONG  
↓ HOW DID IT GO?  
THE NEXT DAY, SHE SLEPT IN  
AND HER FATHER ATE THE CAKE.

↓ WHO?  
THE MAIN CHARACTER  
↓ WHEN?  
ON HER WAY TO SCHOOL  
↓ WHY?  
BECAUSE SHE WAS LATE FOR  
SCHOOL AND SHE WAS RUSHING  
↓ DO WHAT?  
SHE TRIPPED AND SCRUBBED HARD  
↓ HOW DID IT GO?  
THE BOY SHE HAS A CRUSH ON  
PASSED BY AND SAW HER PANTIES.









I WAS  
READING JUST  
FOR FUN, BUT I'LL  
PAY ATTENTION TO  
VARIOUS POINTS  
FROM NOW  
ON...

REFERENCE  
BOOK FOR  
DRAWING A  
MANGA

AND BY  
READING MANGA  
I CAN LEARN  
HOW TO DRAW  
BETTER.

...MANY  
TIPS FOR  
DRAWING A  
MANGA!

RIGHT!  
ALSO TV, MOVIES,  
ANIME, MUSIC AND  
NOVELS HAVE...

YES!

FOR NOW,  
DON'T THINK  
TOO HARD AND  
YOUR THEME WILL  
APPEAR IN FRONT  
OF YOU!





▲ TRY TO PUT THE THEME INTO THE MAIN CHARACTER'S DIALOG.

## ■ EXPRESSING THE THEME THROUGH ILLUSTRATIONS ■

### ○ EXPRESSING THE THEME USING CHARACTERS

FROM PAGES 39 TO 48, WE LEARNED THAT A THEME IS "WHAT THE AUTHOR WANTS TO EXPRESS." WHAT DO YOU THINK YOU CAN DO TO HAVE YOUR READERS UNDERSTAND YOUR THEME?



BOOK

# ONE POINT ADVISE

IN THIS CASE USE YOUR CHARACTERS. ESPECIALLY, IF YOU EXPRESS YOUR THEME THROUGH THE MAIN CHARACTER'S ACTIONS OR DIALOG, IT'LL BE EASIER FOR THE READERS TO UNDERSTAND YOUR THEME.



▲ WHEN WRITING A STORY OR WORKING ON THE PANEL COMPOSITION, ALWAYS REMEMBER THE THEME AND TRY TO MAKE THE MAIN CHARACTER TAKE AN ACTION THAT FOLLOWS THE THEME.





▲ IF YOUR THEME IS "I WANT TO DRAW A ROMANTIC SCENE WHERE THEY KISS", DRAW THE ILLUSTRATION BY MATERIALIZING THE SCENE.

## ◎ ILLUSTRATIONS WHICH REFLECT THE THEME

THERE ARE MANY WAYS TO SHOW THE THEME IN MANGA. THE ILLUSTRATION THEME SHOULD BE REFLECTED IN THE ILLUSTRATIONS, AND THE TEXT THEME SHOULD BE EXPRESSED THROUGH THE DIALOG OR NARRATION.

● **ILLUSTRATION THEME:** THE SCENE THE AUTHOR WANTS TO DRAW. ADD YOUR IDEAS TO THE ILLUSTRATION SO THAT IT ATTRACTS THE READERS. ALSO, IF YOU COME UP WITH A SCENE THAT YOU'VE NEVER SEEN IN ANY MANGA, THAT CAN BE YOUR IDEA.



▲ IF THE THEME IS "I LIKE THIS KIND OF BOY!", THINK ABOUT THE FACTORS THAT MAKE A BOY COOL AND REFLECT IT IN THE ILLUSTRATION.

▼ THE WORLD SETTINGS CAN BE EXHIBITED BY THE BACKGROUND.



▲ IF THE THEME IS "THE FEELING OF HEARTBREAK IN A LOVE FELT BY ONE SIDE", EXPRESS THE "THE FEELING OF HEARTBREAK IN A LOVE FELT BY ONE SIDE" THROUGHOUT THE STORY.

● **TEXT THEME:** THE STORY OR DIALOG THE AUTHOR WANTS TO WRITE. AS FOR THE STORY, EXPRESS THE THEME THROUGHOUT THE STORY, NOT JUST IN ONE PANEL. AS FOR THE DIALOG, TRY TO COMBINE THE DIALOG WITH AN IMPRESSIVE ILLUSTRATION SO THAT IT'LL MAKE A BIG IMPRESSION ON THE READERS.

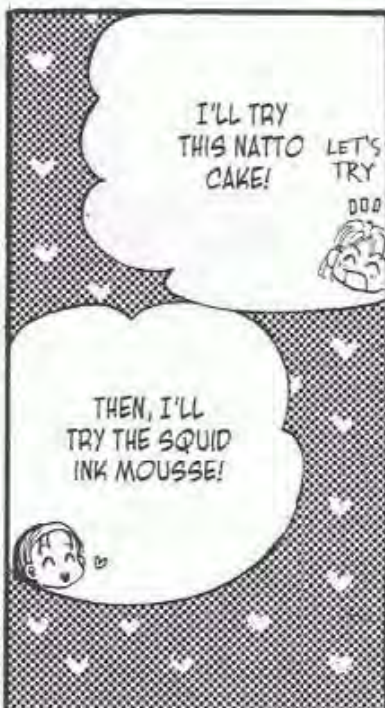
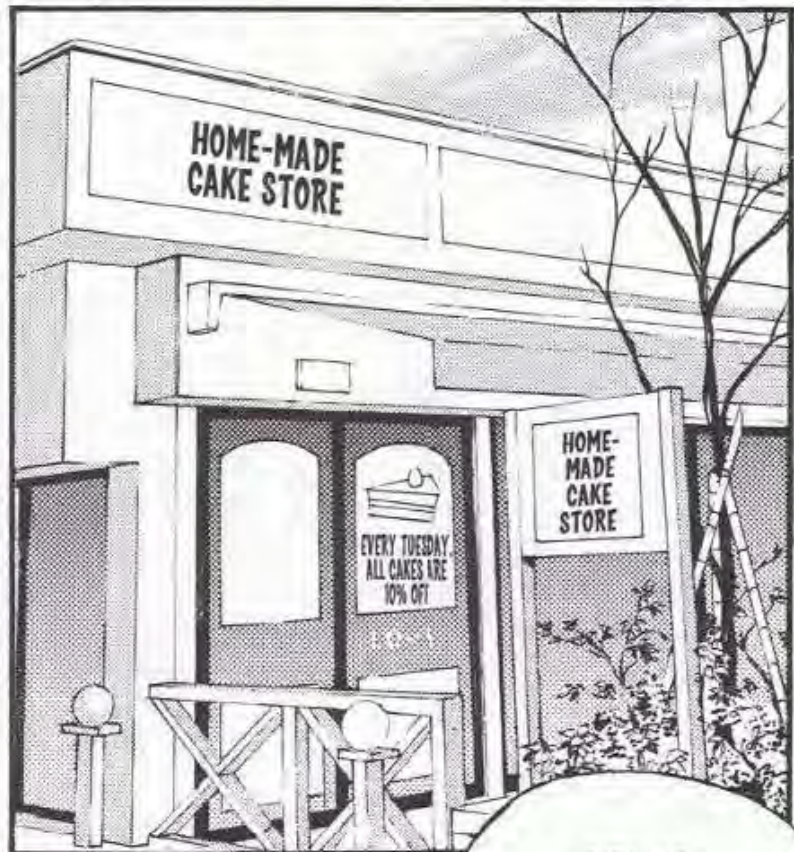
● **BOTH ILLUSTRATION AND TEXT THEME:** THE CHARACTERS AND THE WORLD THE AUTHOR WANTS TO DRAW. TAKE THE "ILLUSTRATION THEME" AND THINK "APPEARANCE" AND "TEXT THEME" AS "SETTINGS", AND THEN EXPRESS THEM IN THE STORY.



# ⑤ WRITING STORIES FROM IDEAS

YOUR IDEAS SYMBOLIZE YOUR ORIGINALITY! JUST BY ADDING SOME SMALL TWISTS, YOUR STORY WILL BECOME EXPONENTIALLY BETTER.

THE POINT OF COMING UP WITH IDEAS IS TO "CONNECT A FEW WORDS (KEY WORDS) AND TO CREATE A WORD THAT INSPIRES YOUR IMAGINATION."







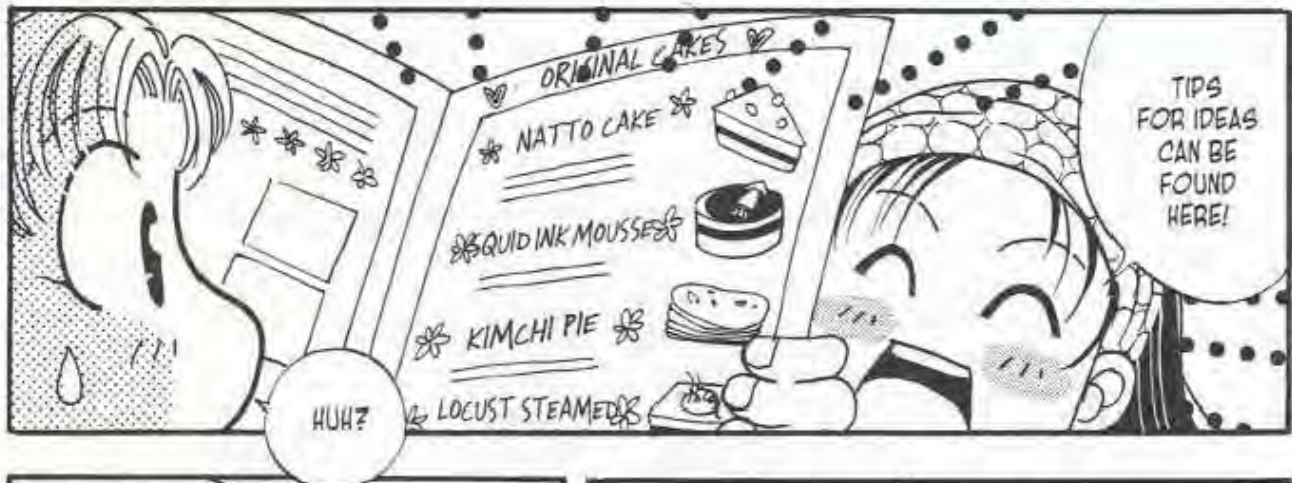


**\* USING GOOD IDEAS WILL BENEFIT YOU GREATLY! \***

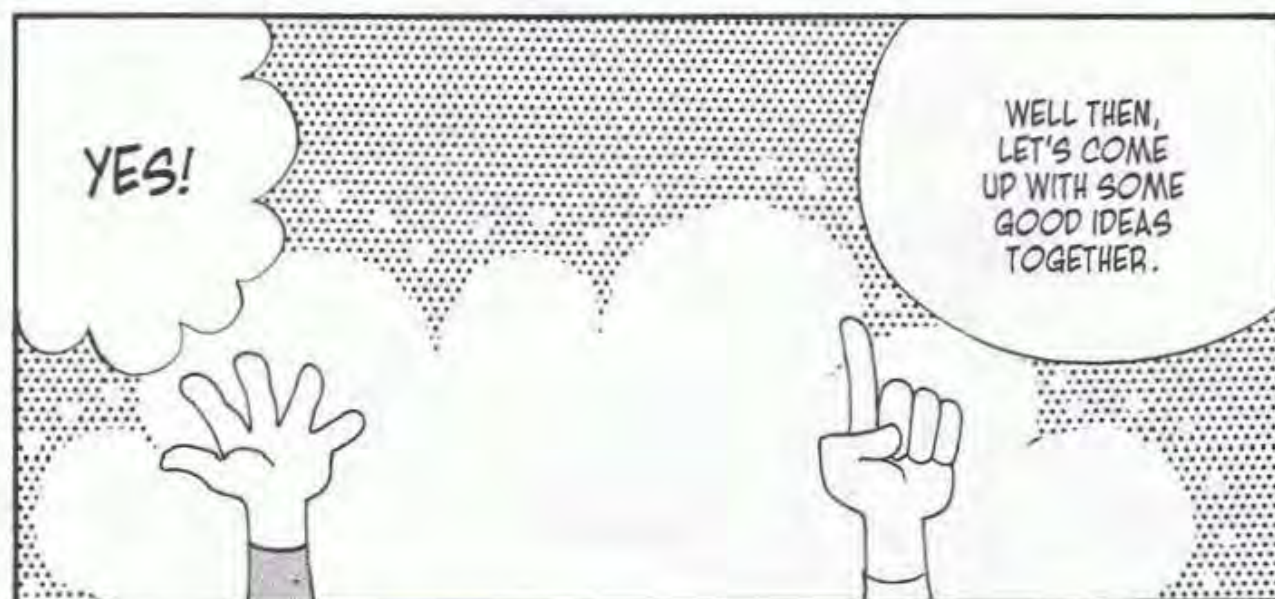
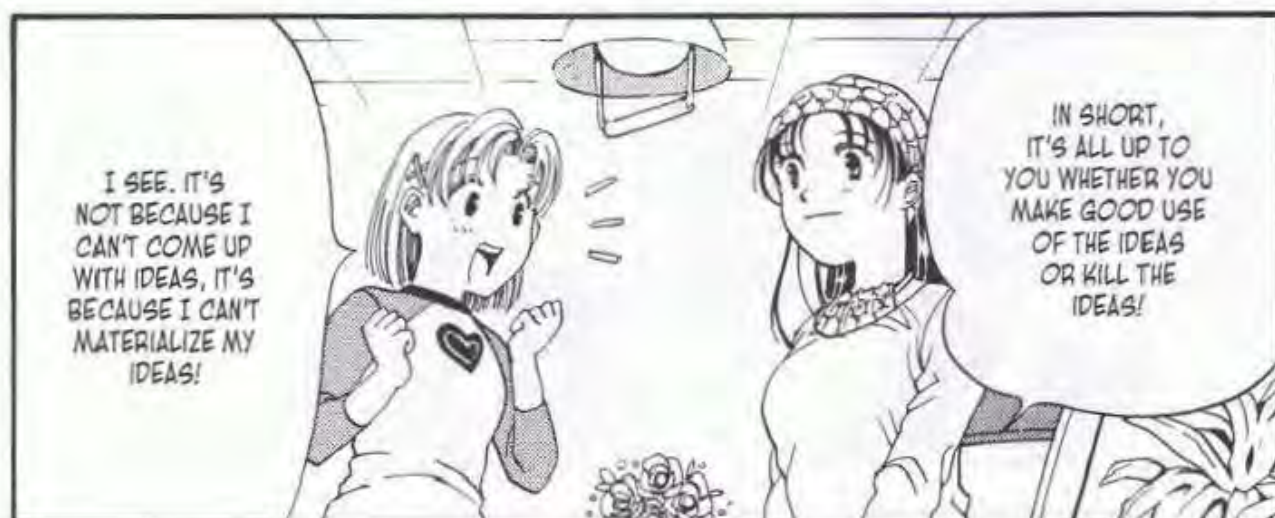
<b>MAKES THE STORY AND EPISODES BETTER</b>	BY ADDING INTERESTING IDEAS, READERS WILL TAKE INTEREST IN WHAT WILL HAPPEN NEXT.
<b>MAKES THE ILLUSTRATION BETTER</b>	YOU CAN EXPRESS THE IMPACT OR IMAGES THROUGH ILLUSTRATION EFFICIENTLY IF YOU STRUCTURE THE SCENES TO REFLECT THE IDEAS.
<b>MAKES IT EASIER TO WRITE A STORY</b>	IF YOU TRY TO WRITE A STORY THAT REFLECTS THE IDEAS, YOU WILL HAVE AN EASIER TIME DEVELOPING THE STORY.
<b>MAKES IT EASIER TO CREATE CHARACTERS</b>	YOU CAN CREATE CHARACTERS EASILY AS LONG AS YOU KEEP YOUR IDEAS IN MIND WHILE YOU CREATE THEM. TRY TO MAKE THE CHARACTERS' PERSONALITIES, APPEARANCE AND THE PROFILES REFLECT THE IDEAS.
<b>MAKES IT EASIER TO ADD ORIGINALITY</b>	BRAND NEW IDEAS THAT NOBODY HAS THOUGHT OF WILL HELP TO CREATE A UNIQUE STORY.
<b>GIVES INSPIRATION</b>	GOOD IDEAS MOTIVATE THE AUTHOR TO CONTINUE TO WORK.





















USING THE WORDS YOU CAME UP WITH EARLIER, YOU CAN CONNECT THE WORDS TO EACH OTHER OR ADD A NEW WORD TO AN EXISTING WORD AND MAKE A GOOD SETTING BASED ON THAT!

NEXT, LET'S ADD SOME FEATURES TO HER SO THAT SHE LOOKS LIKE THE MAIN CHARACTER.

FOR EXAMPLE, CONNECTING THE WORD "DIET" WITH THE WORD "WAITRESS" WILL GIVE YOU "A WAITRESS WHO'S ON A DIET." OR IF YOU ADD SOME WORDS TO "BIRTHDAY CAKE", YOU'LL GET "MAKE A BIRTHDAY CAKE FOR HER BOYFRIEND".

CAN'T FOLLOW ?

CONNECTING WORDS? ADDING A WORD?

THIS WAY, YOU CAN KEEP CREATING INTERESTING FEATURES THAT WILL CONTINUE TO INSPIRE YOU!

THIS IS THE SUPER EASY IDEA-MAKING METHOD!

I WANT TO HAVE A THINNER WAIST.

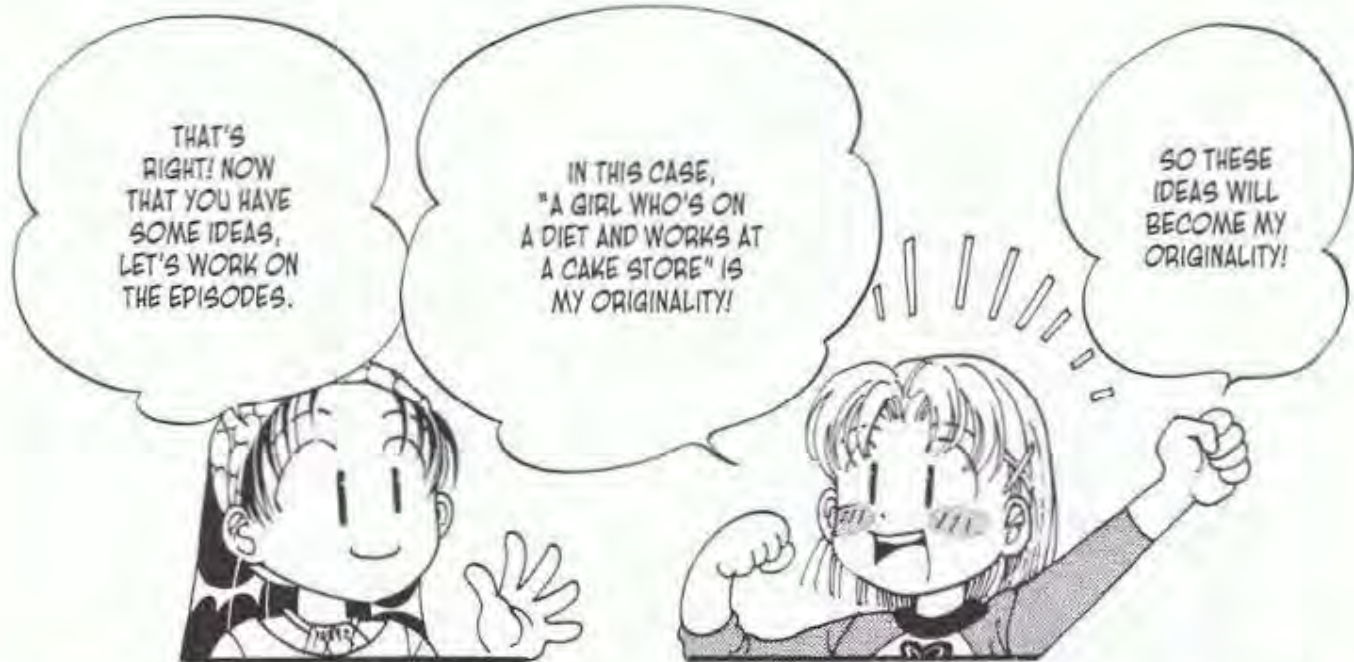
I WANT TO LOSE 6 POUNDS!!

I SHOULDN'T EVEN BE LOOKING AT CAKES.

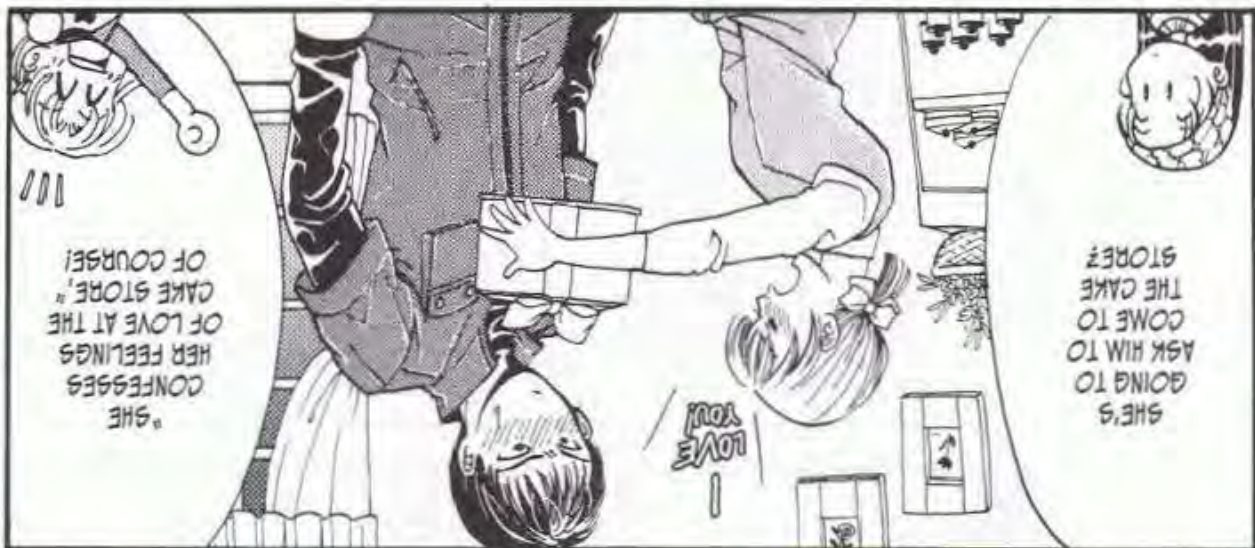
WOW, SOUNDS FUN!

THE MAIN CHARACTER IS A GIRL WHO'S ON A DIET AND WORKS AT A CAKE STORE!!

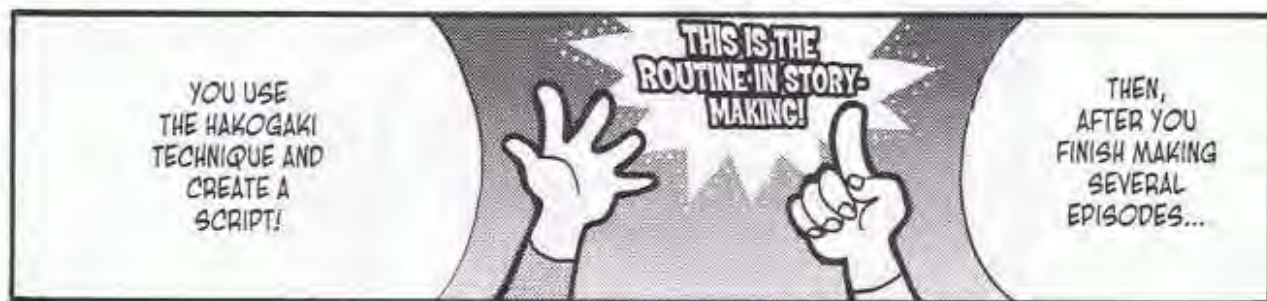
















● THE END ●





◀ CREATE A SCENE THAT MAKES GOOD USE OF IDEAS

## ■ EXPRESSING IDEAS USING ILLUSTRATIONS ■

### ◎ ADDING IDEAS TO THE CHARACTERS

HAVE YOU EVER HAD A HARD TIME PUTTING YOUR IDEAS INTO YOUR WORK? IF YOU PUT UNNECESSARY IDEAS IN THE STORY OR THE THEME, YOU END UP WASTING PAGES EXPLAINING YOUR IDEAS. THIS WAY, THE IDEAS WON'T BE REFLECTED IN YOUR WORK.

IN ORDER TO MAKE GOOD, EFFECTIVE IDEAS, YOU NEED TO ASSOCIATE IDEAS WITH THE CHARACTERS. IN THAT WAY, YOU CAN SHOW YOUR IDEAS THROUGH THE CHARACTER'S ACTIONS. PLUS, THE IDEAS WILL BE NATURALLY INTEGRATED INTO THE STORY AND THEME.



ONE POINT ADVICE

CHARACTERS WITH IDEAS DRAW THE ATTENTION FROM READER. SO, THE MORE IDEAS YOU USE WHEN CREATING THE MAIN CHARACTER, THE MORE HE/SHE IS GOING TO STAND OUT.



▲ ESPECIALLY WHEN YOU HAVE THE STORY DONE FIRST, THE IDEAS ARE VERY IMPORTANT WHEN CREATING CHARACTERS.



# THEME = IDEAS



◎ "IDEAS" CAN BE THE SAME AS "THEME".

FROM PAGE 51 TO 62, WE LEARNED THAT THEME IS "SOMETHING THE AUTHOR WANTS TO EXPRESS", AND IDEAS ARE "NEW THOUGHTS THAT NOBODY HAS EVER COME UP WITH". SO THESE TWO LOOK DIFFERENT FROM EACH OTHER, DON'T THEY? HOWEVER, DEPENDING ON THE SITUATION, THE "THEME" AND THE "IDEA" CAN BE THE SAME THING.



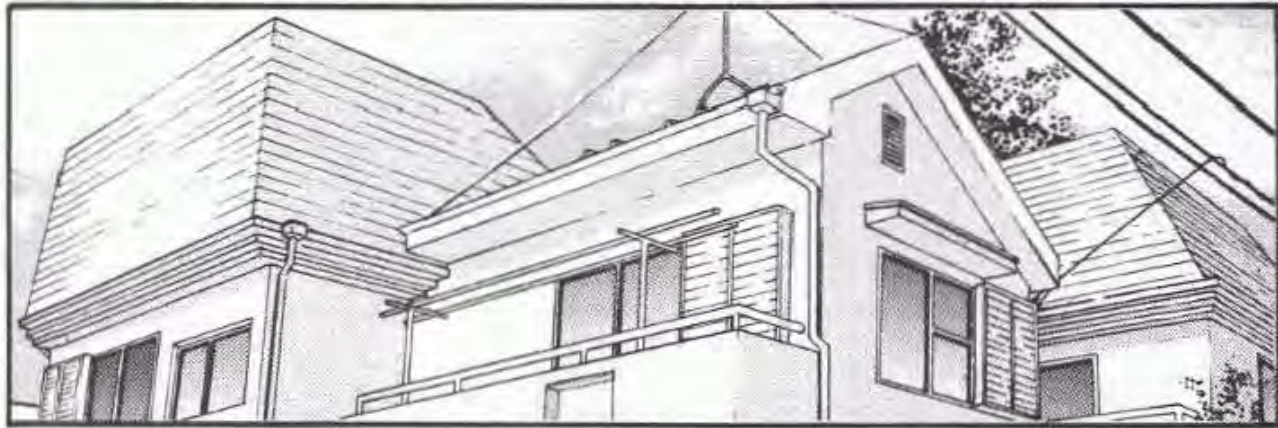
FOR EXAMPLE, SAY YOU'VE COME UP WITH THE IDEA "A BOY WITH CHARISMA THAT HAS NEVER BEEN SEEN BEFORE". IN YOUR MANGA, HIS CHARISMA CAN BE WHAT YOU (THE AUTHOR) WANT TO EXHIBIT ALSO. IN THIS CASE, YOU DON'T HAVE TO SPEND A LOT OF TIME CREATING A THEME. YOU CAN JUST USE YOUR "IDEAS" AS THE "THEME" AND WRITE A STORY. IN THIS CASE, YOU CAN WRITE A BETTER STORY.

▲ IF YOUR "THEME" IS THE SAME AS THE "IDEAS" IN YOUR MANGA, IT WILL MAKE THE STORY EASIER TO UNDERSTAND. IN THIS MANGA, THE THEME IS TO INTRODUCE IDEAS FOR DRAWING MANGA.

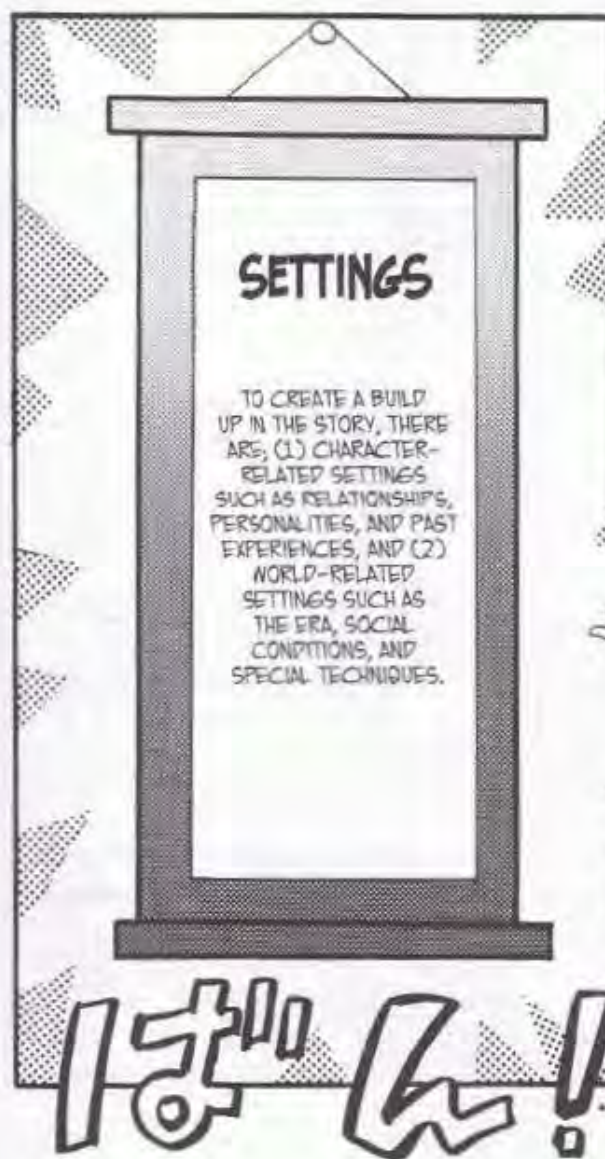


# ⑥ WRITING STORIES BY ESTABLISHING THE SETTING

WHAT'S MOST IMPORTANT ABOUT CREATING THE "SETTING" IS "TO LIMIT THE NUMBER OF PLACES WHERE THE MAIN CHARACTER GOES". IF YOU FOLLOW THIS RULE, YOU CAN COME UP WITH MANY INTERESTING SETTINGS. MOREOVER, IF YOU "EXPLAIN WHY THINGS HAPPEN THE WAY THEY DO" SOMEWHERE IN THE SETTINGS, YOUR STORY WILL ADVANCE ONE LEVEL HIGHER.











## \* MAIN TYPES OF THE SETTINGS \*

CHARACTER-RELATED SETTINGS		THERE ARE ILLUSTRATION SETTINGS AND TEXT SETTINGS. MOREOVER, FOR TEXT SETTINGS, THERE ARE INNER SETTINGS AND OUTER SETTINGS.	
ILLUSTRATION SETTINGS		TEXT SETTINGS	
SETTINGS REGARDING THE CHARACTERS' APPEARANCE OR FASHION.	INNER SETTINGS	OUTER SETTINGS	
	SETTINGS BASED ON THE CHARACTERS' PERSONALITIES, SKILLS, OR PAST EXPERIENCES.	SETTINGS BASED ON HUMAN RELATIONSHIP SUCH AS THE CHARACTERS' SOCIAL STATUS, OR THE RELATIONSHIP BETWEEN TEACHER AND STUDENT.	
WORLD-RELATED SETTINGS		THERE ARE ILLUSTRATION AND TEXT WORLD SETTINGS	
ILLUSTRATION SETTINGS		TEXT SETTINGS	
SETTINGS SUCH AS IN THE HOUSE, SCHOOL OR IN ANOTHER WORLD.	LIMIT WHAT THE CHARACTERS CAN DO IN THE STORY.		

JUST THINK OF THE SETTINGS AS THE RULES TO ENJOY THE STORY!

SETTINGS WITH ORIGINALITY CAN HELP YOU WRITE INTERESTING STORIES.









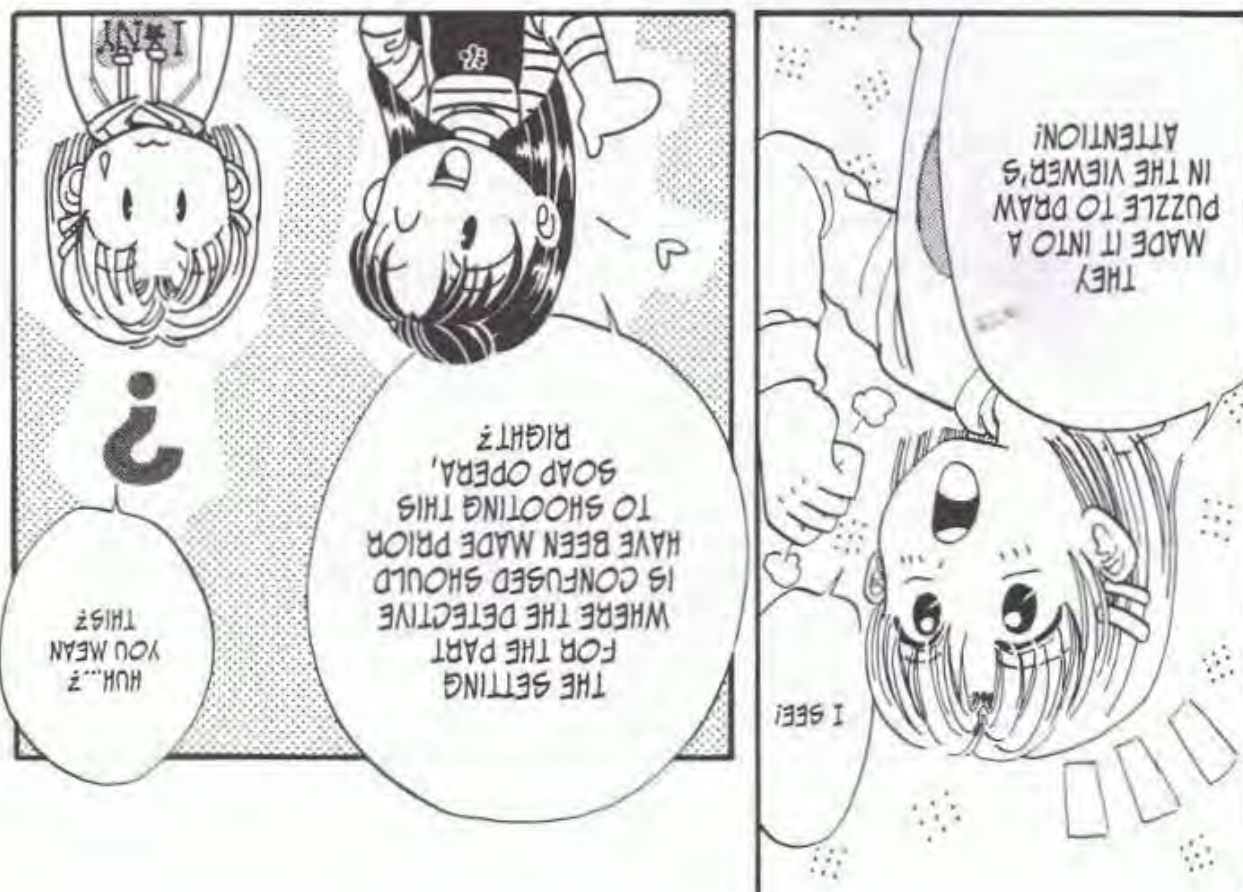
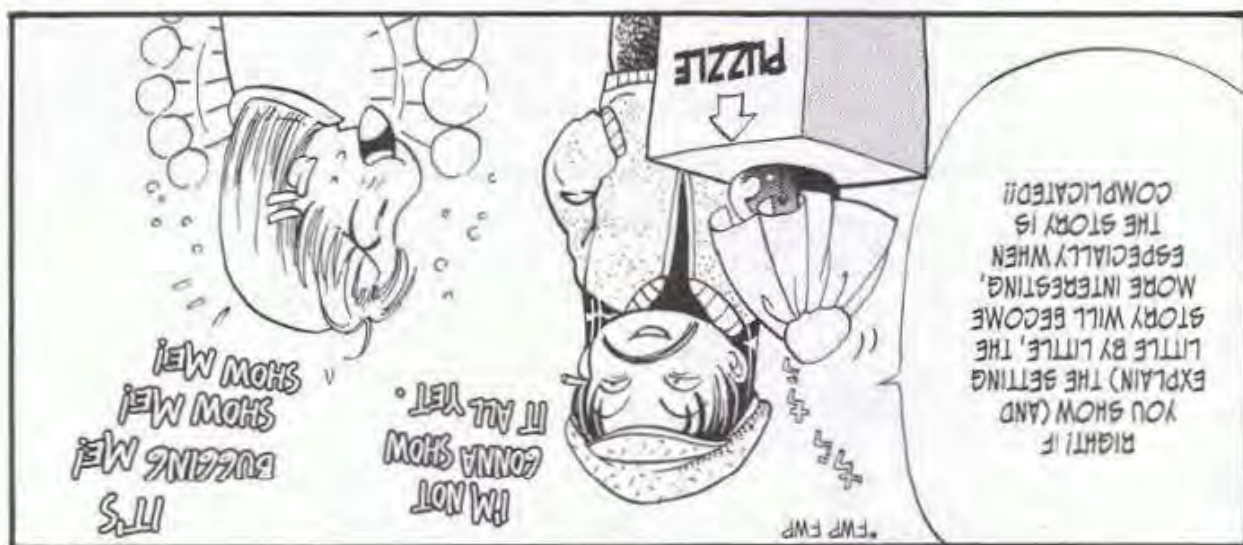








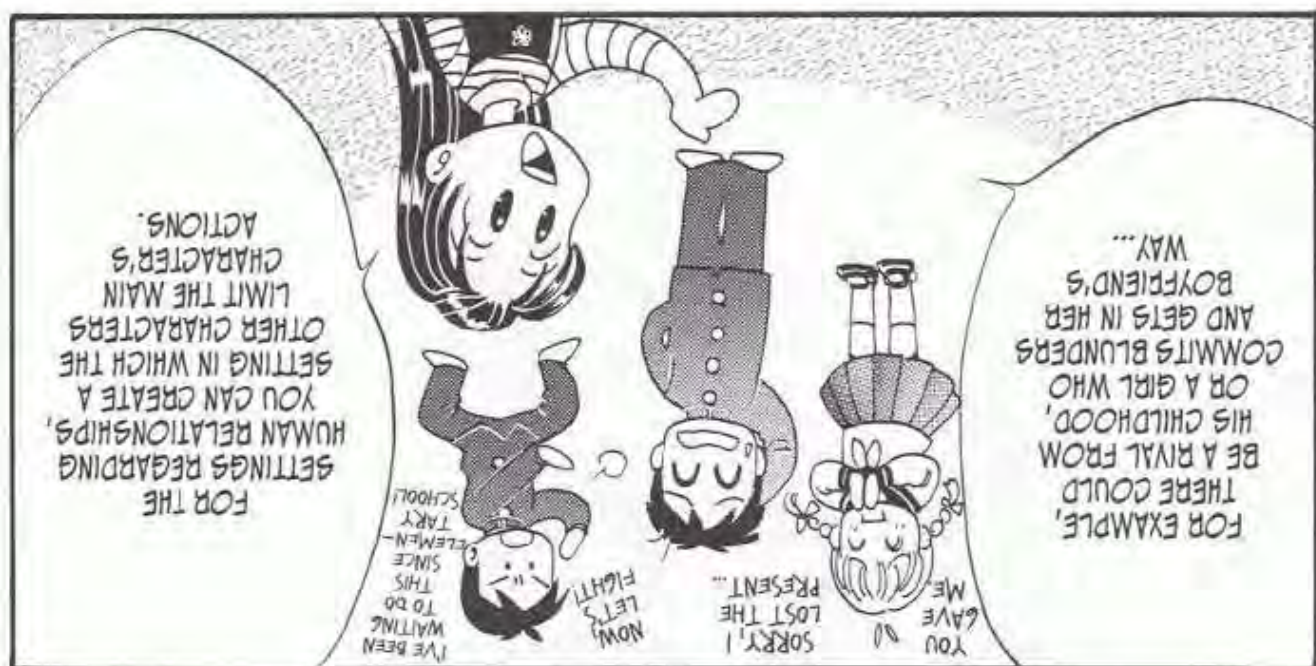
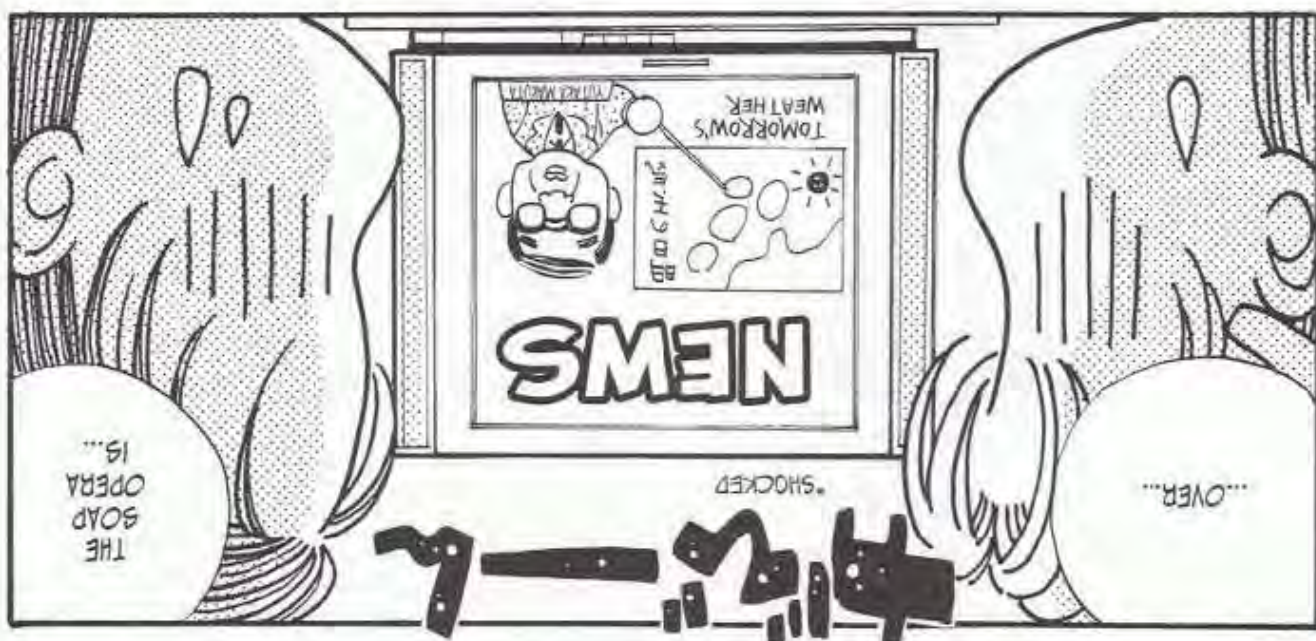




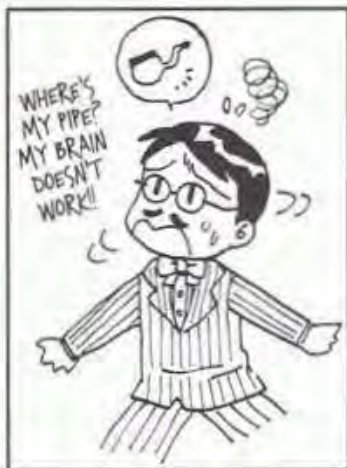












▲ IF THE SETTING IS "UNLESS HE HAS A PIPE, HE CANNOT SOLVE PROBLEMS", YOU CAN USE IT TO ESTABLISH THE CHARACTER'S APPEARANCE BY DRAWING THE CHARACTER ALWAYS CARRYING A PIPE.

## ■ CREATING CHARACTERS FROM THE SETTINGS ■

### ◎ CREATING A CHARACTER'S APPEARANCE FROM THE CHARACTER'S TEXT SETTING

FROM PAGE 65 TO 74, WE LEARNED THAT THE TEXT SETTINGS REGARDING THE CHARACTERS ARE "RULES TO LIMIT THE CHARACTER'S ROLE" WHETHER IT'S THE INNER SETTINGS OR OUTER SETTINGS, THE TEXT SETTINGS MAKE THE STORY MORE INTERESTING. THIS CAN ALSO BE USED FOR CREATING THE CHARACTER'S WARDROBE OR APPEARANCE (ILLUSTRATION SETTINGS).



# ONE POINT ADVICE



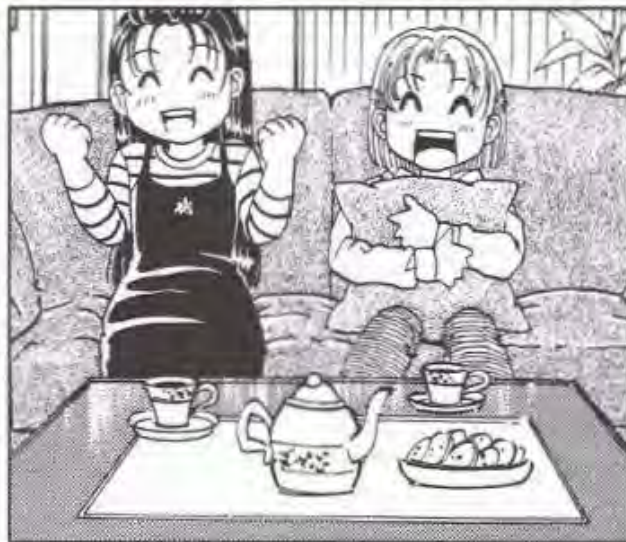
▲ HOW TO ADD SETTINGS REGARDING "THE MAIN CHARACTER'S GIRLFRIEND" TO THE MAIN CHARACTER'S APPEARANCE: DRAW THE ILLUSTRATION THAT SYMBOLIZES THE BONDS BETWEEN THE BOY AND HIS GIRLFRIEND. FOR EXAMPLE, LET THE MAIN CHARACTER WEAR THE ACCESSORY THAT HIS GIRLFRIEND GAVE HIM.

LET ME SHOW YOU HOW TO DO THAT. YOU CAN ADD SOMETHING THAT SYMBOLIZES THE TEXT SETTING TO A CHARACTER'S APPEARANCE. IN OTHER WORDS, YOU ADD SOMETHING THAT SYMBOLIZES THE LIMITATION IN THE ILLUSTRATION. FOR EXAMPLE, TAKE A LOOK AT THE PANEL ON THE LEFT.



## ◎ REFLECT THE WORLD-RELATED SETTINGS ON THE ILLUSTRATION

MOREOVER, WE'VE LEARNED THAT FOR WORLD-RELATED SETTINGS, YOU NEED TO "SET LIMITATIONS ON WHAT THE CHARACTERS CAN DO IN THE WORLD". SO HOW DO YOU THINK YOU CAN REFLECT THAT THROUGH THE PICTURES? IT'S HARD FOR READERS TO UNDERSTAND YOUR MANGA IF YOU DRAW AN ILLUSTRATION WITH IMAGES THAT ONLY YOU ARE FAMILIAR WITH. IF YOU THINK YOU ARE DOING JUST THIS, I RECOMMEND THAT YOU READ YOUR MANGA FROM THE VIEWPOINT OF THE READER.



▲ YOU CAN REFLECT THE WORLD-RELATED SETTINGS OF THE MODERN ERA BY DRAWING THINGS YOU SEE IN EVERYDAY LIFE. EVEN IF YOUR STORY IS ABOUT ANOTHER COUNTRY THAT YOU AREN'T TOO FAMILIAR WITH, IF THE STORY TAKES PLACE IN THE MODERN ERA, FINDING THE INFORMATION IS RELATIVELY EASY. FOR WORLD-RELATED SETTINGS THAT TAKES PLACE DURING THE SAMURAI ERA (OR THE PAST), YOU SHOULD RESEARCH THE INFORMATION THEN DRAW THE ACCORDINGLY.



READERS ABSORB A LOT OF INFORMATION FROM THE ILLUSTRATIONS WHEN THEY READ MANGA. FOR EXAMPLE, THEY ARE CONSTANTLY THINKING TO THEMSELVES, "WHO IS THE MAIN CHARACTER?" OR "WHAT KIND OF WORLD ARE THEY IN?", THE ANSWERS COME FROM THE CHARACTER'S OUTFIT OR THE BACKGROUND. THE WORLD-RELATED SETTINGS CAN BE EXPLAINED IN THE ART. SO IF THE CHARACTERS ARE WEARING SOMETHING THAT'S POPULAR NOW, THEN THE STORY IS TAKING PLACE IN THE MODERN ERA. IF THERE IS A CASTLE IN THE BACKGROUND, IT'S IN THE SAMURAI OR MEDIEVAL ERA.

▲ YOU NEED GOOD ILLUSTRATION SKILLS TO CREATE WORLD-RELATED SETTINGS THAT ONLY YOU CAN IMAGINE, SUCH AS FANTASY OR SCIENCE FICTION.



# ⑦ WRITING STORIES BY CHOOSING A GENRE

"GENRES" ARE THE CLASSIFICATIONS OF THE STORY CONTENTS IN MANGA. EVERYONE HAS HIS/HER FAVORITE STORY GENRE. SO BY CHOOSING A GENRE, YOU CAN DRAW A MANGA THAT WILL BE APPRECIATED AMONG CERTAIN GROUPS OF READERS.











# MAIN GENRES IN MANGA



LOVE	A STORY IN WHICH THE THEME IS ABOUT LOVE BETWEEN MEN AND WOMEN. IT IS USUALLY ILLUSTRATED IN A PRACTICAL WAY TO SHOW THE FEELINGS AND THE ACTIONS REGARDING LOVE. THE MAIN CHARACTER IS INVOLVED IN LOVE. READERS ARE LOOKING FOR THE VIRTUAL LOVE EXPERIENCE FOR THIS GENRE.
LOVE & COMEDY	BASICALLY, THE THEME IS ABOUT LOVE, BUT THE HUMOR IS APPARENT THROUGHOUT THE BOOK. IT IS DESIGNED TO MAKE THE READERS LAUGH RATHER THAN PECTIC ROMANCE. THEREFORE, IT IS EXTREMELY FAR FROM REALITY AND THERE ARE MANY EXPRESSIONS WE DON'T USE IN REAL LIFE. READERS ARE LOOKING FOR LAUGHTER.
GAG	THE MAIN PURPOSE IS TO MAKE THE READERS LAUGH AND THERE IS NO SOLID STORYLINE. READERS ARE LOOKING FOR A GOOD LAUGH.
SCHOOL	A STORY THAT TAKES PLACE AT SCHOOL. THE MAIN CHARACTER GOES TO SCHOOL (FROM KINDERGARTEN TO UNIVERSITY). READERS ARE LOOKING FOR THE VIRTUAL EXPERIENCE AT SCHOOL.
MYSTERY	THE THEME IS TO SOLVE A MYSTERY. THE MAIN CHARACTER IS INVOLVED IN SOLVING THE MYSTERY. READERS ARE TRYING TO SOLVE THE MYSTERY THEMSELVES AND ARE INTERESTED IN THE DRAMA THAT EXISTS AMONG THE PEOPLE INVOLVED IN IT.
HORROR	A STORY ABOUT SPIRITS, GHOSTS, OR SOME MYSTERIOUS PHENOMENON. THE MAIN CHARACTER IS INVOLVED IN THE MYSTERIOUS PHENOMENON. READERS ARE LOOKING FOR A FRIGHTENING EXPERIENCE.
FANTASY	A STORY THAT TAKES PLACE IN AN IMAGINARY WORLD OR SOME ANCIENT CIVILIZATION. READERS WANT TO ENJOY THE UNIQUE EXPERIENCE OF THE FANTASY WORLD. READERS ARE ALSO LOOKING FOR THE HUMAN DRAMA THAT EXISTS IN THE WORLD.
SCIENCE FICTION	A STORY THAT TAKES PLACE IN AN IMAGINARY FUTURE WORLD. READERS WANT TO ENJOY THE UNIQUE WORLD EXPERIENCE OF SCIENCE FICTION. READERS ARE ALSO LOOKING FOR THE HUMAN DRAMA THAT EXISTS IN THE WORLD.
SPORTS	A STORY ABOUT SPORTS. THE MAIN CHARACTER IS INVOLVED IN A SPORT. READERS ARE LOOKING FOR THE HUMAN RELATIONSHIP THAT OCCURS WITH THE SPORT AND THE REFRESHING FEELINGS THAT SPORTS CAN GIVE.
HISTORICAL DRAMA	A STORY THAT TAKES PLACE SOME TIME IN HISTORY. IT RANGES FROM THE STONE AGE TO THE EARLY 1900'S. IT COVERS WIDE RANGE. READERS ARE LOOKING FOR THE HUMAN DRAMA THAT OCCURS IN THE HISTORY.
PARODY	A STORY THAT IS RE-CREATED USING AN EXISTING STORY WITH A UNIQUE VIEWPOINT. READERS ARE LOOKING FOR THE EXPANSION OF THE ORIGINAL STORY. (NOTE: THAT IT'LL BE A PLAGIARISM IF YOU DESTROY THE WORLD-RELATED SETTINGS OF THE ORIGINAL STORY.)

WOW,  
THERE'RE  
SO MANY.



SUCH  
AS LOVE +  
COMEDY  
AND GAG,  
OR  
SCIENCE  
FICTION  
AND  
FANTASY.

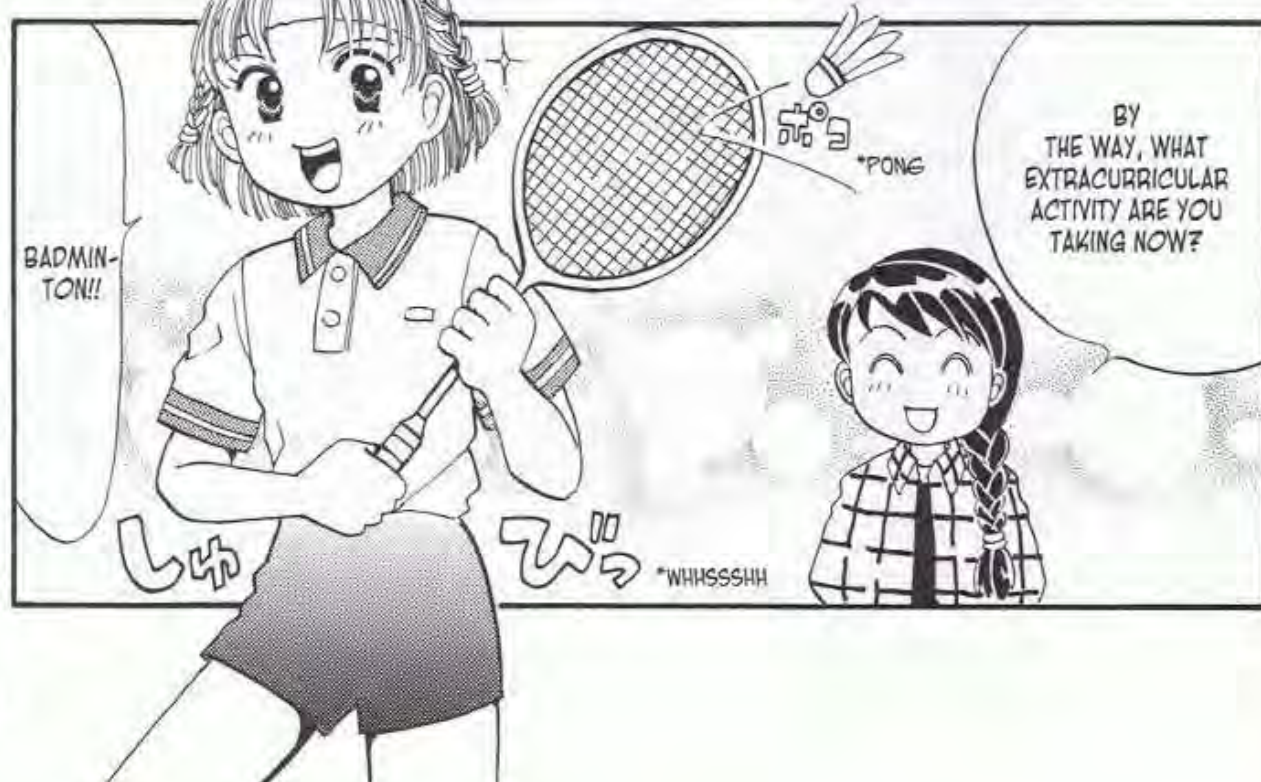


OF COURSE  
YOU CAN  
ALSO COMBINE  
TWO GENRES  
TOGETHER!

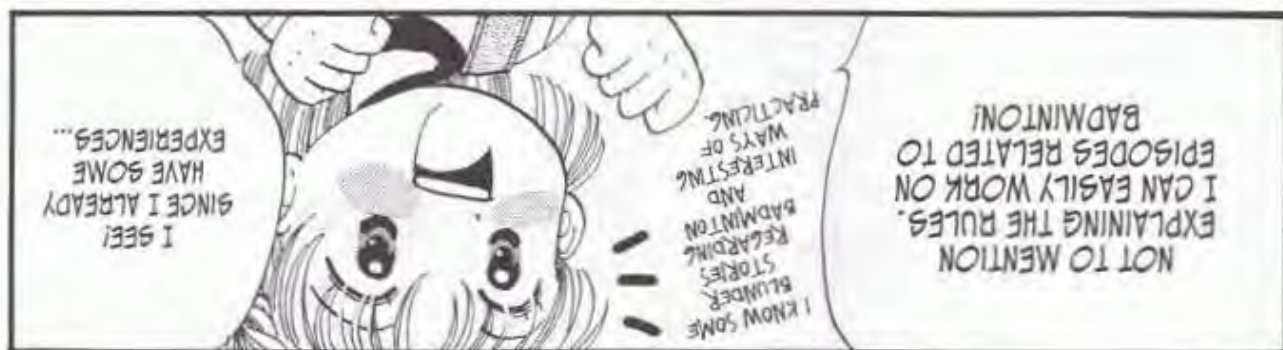




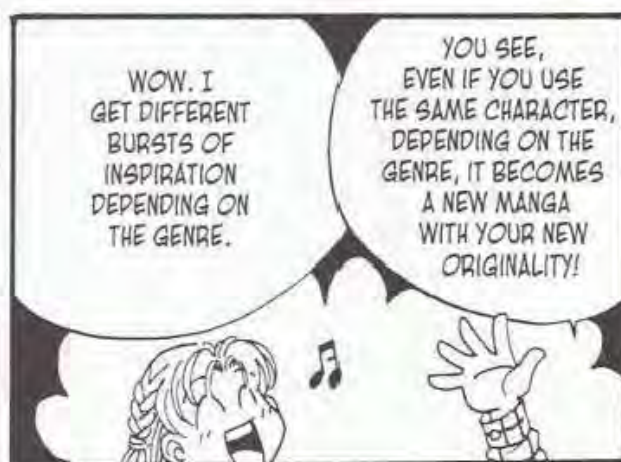
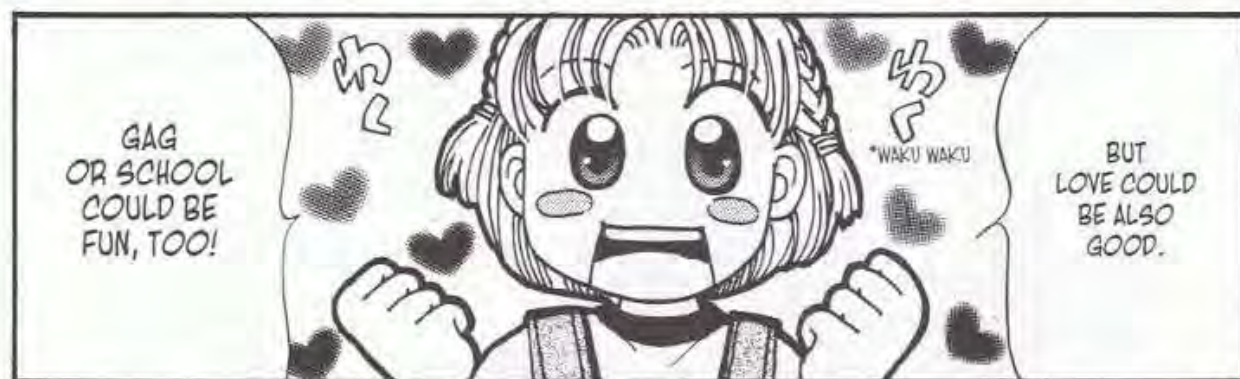
















\*SUBMITTING YOUR WORK TO A COMIC MAGAZINE COMPANY: YOU CAN SUBMIT YOUR MANGA TO THE EDITORS OF A COMIC MAGAZINE COMPANY AND HAVE YOUR MANGA CRITIQUED.







## ■ CREATING CHARACTERS AFTER CHOOSING A GENRE ■

○ EXPRESSING THE GENRE THROUGH ILLUSTRATION

IF YOU HAVE READ MANY MANGA STORIES FROM DIFFERENT GENRES, YOU KNOW THAT THE ILLUSTRATION IN EACH GENRE IS DIFFERENT.

IF YOU ALREADY HAVE A GENRE YOU WANT TO WORK ON, IT'S IMPORTANT TO DRAW PICTURES THAT FIT TO THE GENRE. THE INFORMATION YOU RECEIVE FROM YOUR EYES IS EVERYTHING IN MANGA. IF YOUR ILLUSTRATIONS REFLECT THE GENRE CLEARLY, YOUR READERS WILL UNDERSTAND YOUR MANGA BETTER.



▲ WHEN YOU READ MANGA, YOUR EYES RECEIVE ALL THE INFORMATION SUCH AS CHARACTERS, BACKGROUND AND SPECIAL EFFECTS. READERS USE THEIR IMAGINATION WHILE THEY READ THE MANGA ASSUMING THE AUTHOR'S INTENTIONS.



ONE POINT ADVISE



## ● THE TYPE THAT SHOWS THE FACIAL EXPRESSIONS WELL

THIS TYPE IS USED IN GENRES SUCH AS LOVE, LOVE & COMEDY OR SCHOOL. THE ILLUSTRATION SHOWS THE FACIAL EXPRESSIONS WELL SO THAT THE READERS KNOW HOW THE CHARACTERS FEEL. IT'S A SOFT IMAGED ILLUSTRATION WITH THIN LINES. THIS TYPE IS USED OFTEN IN SHOUJO MANGA.



## ● THE TYPE THAT SHOWS THE MOVEMENT WELL

THIS TYPE IS USED IN GENRES SUCH AS GAG OR SPORTS. THE ILLUSTRATION SHOWS THE CHARACTER'S MOVEMENT WELL SO THAT THE READERS CAN SEE THEIR ACTIONS CLEARLY. IT'S A STRONG IMAGED ILLUSTRATION WITH BOLD LINES. THIS TYPE IS USED OFTEN IN SHONEN MANGA.



## ● THE TYPE THAT SHOWS THE SENSE OF THE OTHER WORLD

THIS TYPE IS USED IN GENRES SUCH AS HORROR, FANTASY OR SCIENCE FICTION. THE ILLUSTRATION FITS THE WORLD-RELATED SETTINGS WHERE IMAGINARY THINGS SUCH AS SPIRITS, MONSTERS OR SPACESHIPS APPEAR. THIS TYPE OFTEN GIVES A DARK IMPRESSION.



## ◎ CREATING CHARACTERS THAT FIT WELL TO THE GENRE

WE LEARNED THAT READERS UNDERSTAND A MANGA ONLY FROM THE INFORMATION THEY RECEIVE THROUGH THEIR EYES. THEY PAY SPECIAL ATTENTION TO THE CHARACTERS. READERS WILL UNDERSTAND THE GENRE AUTOMATICALLY IF YOU DRAW THE CHARACTERS THAT FIT WELL INTO THE GENRE.

.....

YOU CAN REFERENCE YOUR FAVORITE MANGA ARTISTS' BOOKS AND STUDY THE DIFFERENT ILLUSTRATION TYPES. HOWEVER, YOU HAVE TO DRAW WITH YOUR OWN ORIGINALITY, SO DON'T JUST COPY THEIR WORK! PLEASE REFER TO THE LEFT PANEL REGARDING THE CHARACTERISTICS OF EACH GENRE'S ILLUSTRATIONS.



# ⑧ CONSIDERING THE READERS' FEELINGS IN STORY-MAKING PROCESS

THE FIRST STEP TO BECOMING A PROFESSIONAL MANGA ARTIST IS TO TAKE THE READERS' FEELINGS INTO CONSIDERATION WHEN YOU WRITE STORIES! THE TIP TO SHARING THE FEELINGS WITH THE READERS IS TO "USE YOUR OWN EXPERIENCES". READERS WILL BE MORE LIKELY TO SHARE YOUR FEELINGS IF THE STORY IS BASED ON YOUR EXPERIENCES.







I DO. IT WAS A STORY OF FRIENDSHIP BETWEEN ANIMALS AND HUMANS...



はっ

\*TA-DA

## THE READERS' FEELINGS

THE FEELINGS YOU HAVE AFTER READING A MANGA. THINK ABOUT THE FEELINGS YOU AS THE AUTHOR WANT YOUR READERS TO HAVE, SUCH AS JOY, SORROW OR BEING TOUCHED.

ふん



SO, TODAY'S SUBJECT IS THE "READERS' FEELINGS"!













# \* READERS' FEELINGS \*

<b>TOUCHED</b>	YOU'RE TOUCHED BY A STORY. YOU SHARE THE FEELINGS WITH THE CHARACTERS.
<b>HAPPY</b>	YOU FEEL UPLIFTED AND CHEERFUL.
<b>FUNNY</b>	YOU FEEL LIKE LAUGHING BECAUSE IT'S FUNNY.
<b>ANGER</b>	YOU GET EMOTIONAL AND FEELINGS OF ANGER.
<b>SAD</b>	YOU FEEL LIKE CRYING BECAUSE YOU FEEL THE PAIN IN YOUR HEART.
<b>THINK OVER</b>	YOU JUDGE THE STORY BASED ON YOUR KNOWLEDGE OR PAST EXPERIENCES.
<b>UNCOMFORTABLE OR PUZZLED (*)</b>	YOU DON'T FEEL GOOD AFTER READING. THIS IS NOT A SUITABLE FEELING AFTER READING A MANGA.

TRALA LALA  
I'M THE HEROINE.

COME  
BACK

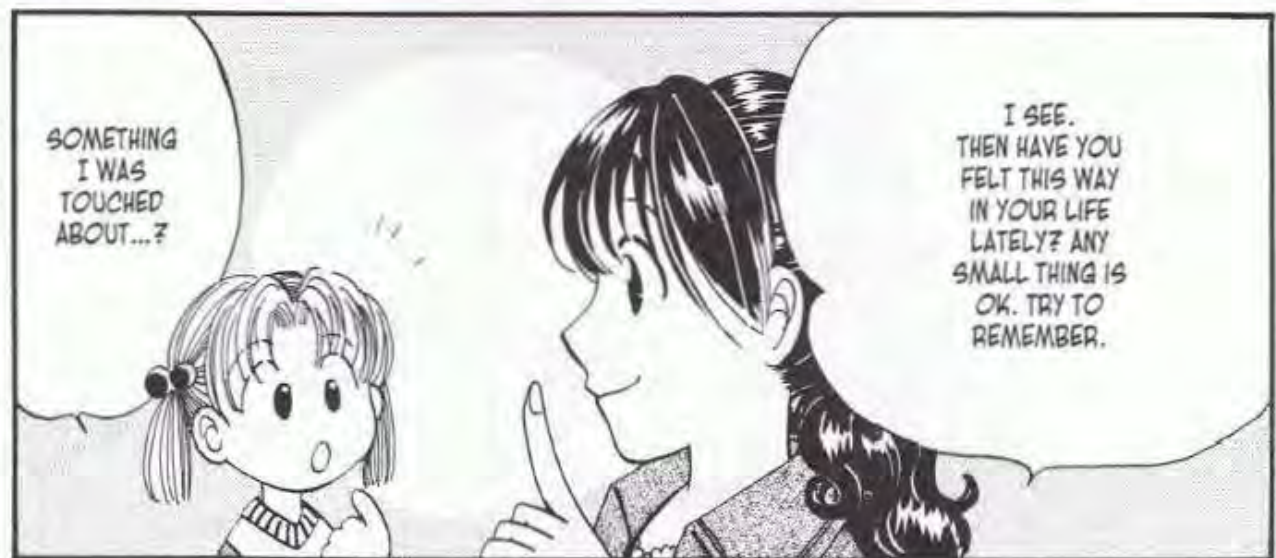
THESE  
ARE THE TYPES  
OF FEELINGS  
ONE CAN HAVE  
AFTER READING  
A MANGA.

...BUT YOUR  
MANGA ADVANCES  
ONE RANK HIGHER  
IF YOU ALSO  
CONSIDER THE  
READERS' FEELINGS  
WHEN YOU  
DRAW MANGA.

OF COURSE  
IT'S IMPORTANT  
TO DRAW A MANGA  
THAT YOU ENJOY...

UP!

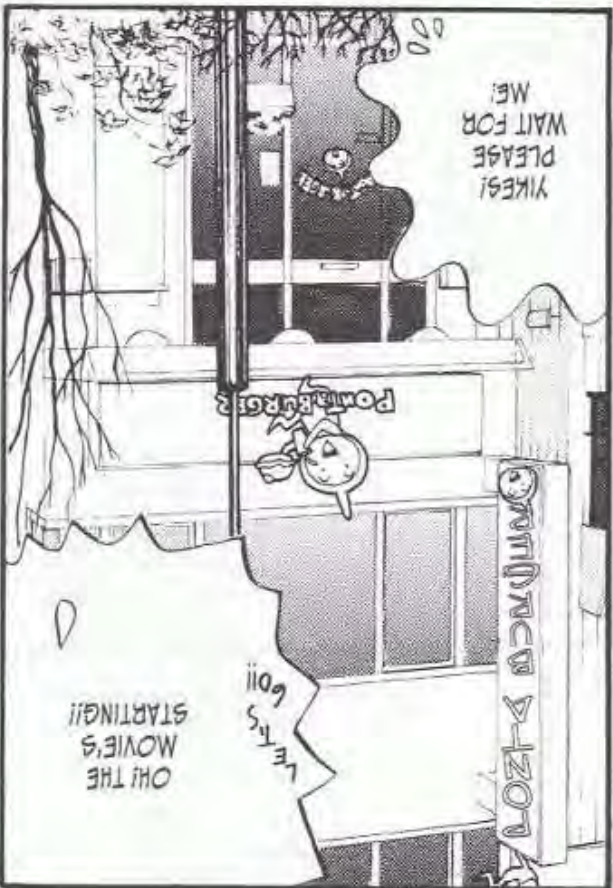
















## ■ CREATING CHARACTERS THAT APPEAL TO THE READERS ■

### ◎ EXPRESSING THE CHARACTERS' FEELINGS THROUGH ILLUSTRATION

IN ORDER TO APPEAL TO THE READERS, IT'S IMPORTANT TO HAVE THE CHARACTERS EXPRESS THEMSELVES WELL. THERE ARE THREE WAYS THAT THE CHARACTERS CAN EXPRESS THEMSELVES, DIALOG, BACKGROUND, AND FACIAL EXPRESSIONS. PAY ATTENTION TO THE FACIAL EXPRESSIONS THE MOST, BECAUSE THE READERS WILL BE CONFUSED IF THE TONE OF THE DIALOG AND THE FACIAL EXPRESSIONS DO NOT MATCH.



#### ● FACIAL EXPRESSIONS:

THE EXPRESSION ON THE CHARACTERS' FACE TO SHOW HOW THEY FEEL. BOTH THE FACE AND BODY ARE USED TO EXPRESS FEELINGS.

#### ● BACKGROUND:

ONE OF THE SPECIAL EFFECTS TO SHOW HOW THE CHARACTERS ARE FEELING. USUALLY IT IS DRAWN BEHIND THE CHARACTERS.

#### ● DIALOG: WHAT CHARACTERS SAY TO EXPRESS THEMSELVES. THERE IS DIALOG THAT THEY SAY OUT LOUD AND NARRATION. (\*)

\*NARRATION: THE DIALOG THE CHARACTERS SPEAK IN THEIR MIND. IT IS ALSO CALLED "MONOLOGUE". (ANOTHER FORM OF NARRATION IS TEXT THAT NONE OF THE CHARACTERS ARE SPEAKING THAT DESCRIBES THE CHARACTER, PLACE OR A LAPSE OF TIME.)



# ONE POINT ADVISE



## ◎ ADD "SOMETHING" TO ATTRACT THE READERS



IF YOU CREATE A STORY BASED ON YOUR PAST EXPERIENCES, IT SOMETIMES ENDS UP BEING A BORING STORY. IN THAT CASE, ADD "SOMETHING" TO DRAW THE READERS' ATTENTION.

INCLUDE SOME THINGS THAT EVERYBODY "DESIRES TO READ" ABOUT. IT CAN BE ABOUT THE CHARACTERS, SETTINGS OR IDEAS. HOWEVER, THERE ARE SOME FACTORS THAT ARE NOT SUITABLE TO ADD DEPENDING ON YOUR STORY'S GENRE.

LET'S TAKE A LOOK AT SOME SAMPLE STORIES BASED ON ALISA'S PAST EXPERIENCES...

### ● CREATING A LOVE OR LOVE & COMEDY STORY:

ADD SOME LOVE-RELATED FACTORS. FOR EXAMPLE, "THE MAIN CHARACTER GOES ANYWHERE THE BOY SHE LIKES GOES." OR "SHE MEETS A CUTE VET." BY ADDING THESE FACTORS, YOU CAN ATTRACT READERS WHO LIKE LOVE STORIES.

### ● CREATING A GAG, SCHOOL OR MYSTERY STORY:

ADD SOME EXTRAORDINARY ELEMENTS. FOR EXAMPLE, "A THREATENING LETTER SAYING THAT THE RABBIT HOUSE WILL BE ATTACKED." OR "A TOURNAMENT IN WHICH THEY COMPETE FOR THE RESPONSIBILITY OF TAKING CARE OF RABBITS". BY ADDING THESE ELEMENTS, YOU CAN ATTRACT READERS WHO LIKE THESE GENRES.

### ● CREATING A SCIENCE FICTION, FANTASY OR HORROR STORY:

ADD SOME IMAGINARY ELEMENTS DEPENDING ON THE GENRE. FOR EXAMPLE, "THE RABBITS TALK" OR "THE RABBITS RETURN THE GRATITUDE TO THE MAIN CHARACTER FOR TAKING CARE OF THEM". BY ADDING THESE ELEMENTS, YOU CAN ATTRACT THE READERS WHO LIKE THESE GENRES.

### ● CREATING A SPORTS, HISTORICAL DRAMA OR PARODY STORY:

ADDING AN APPROPRIATE FACTOR BASED ON ALISA'S STORY, IS DIFFICULT WHEN DEALING WITH THESE GENRES. HOWEVER, IF YOU CAN FIND A FACTOR THAT FITS PERFECTLY, YOU CAN CREATE A FANTASTIC STORY WITH YOUR OWN ORIGINALITY.

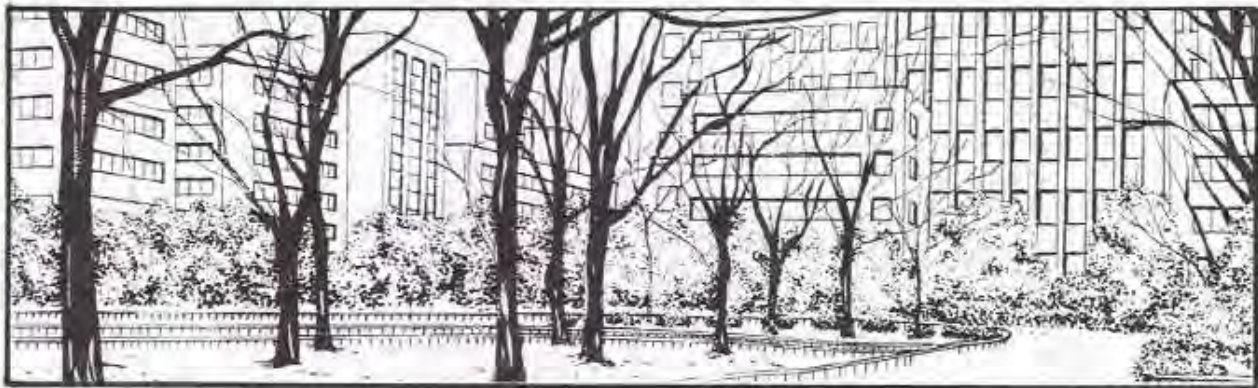


# 9 WRITING STORIES BY CREATING CHARACTERS FIRST

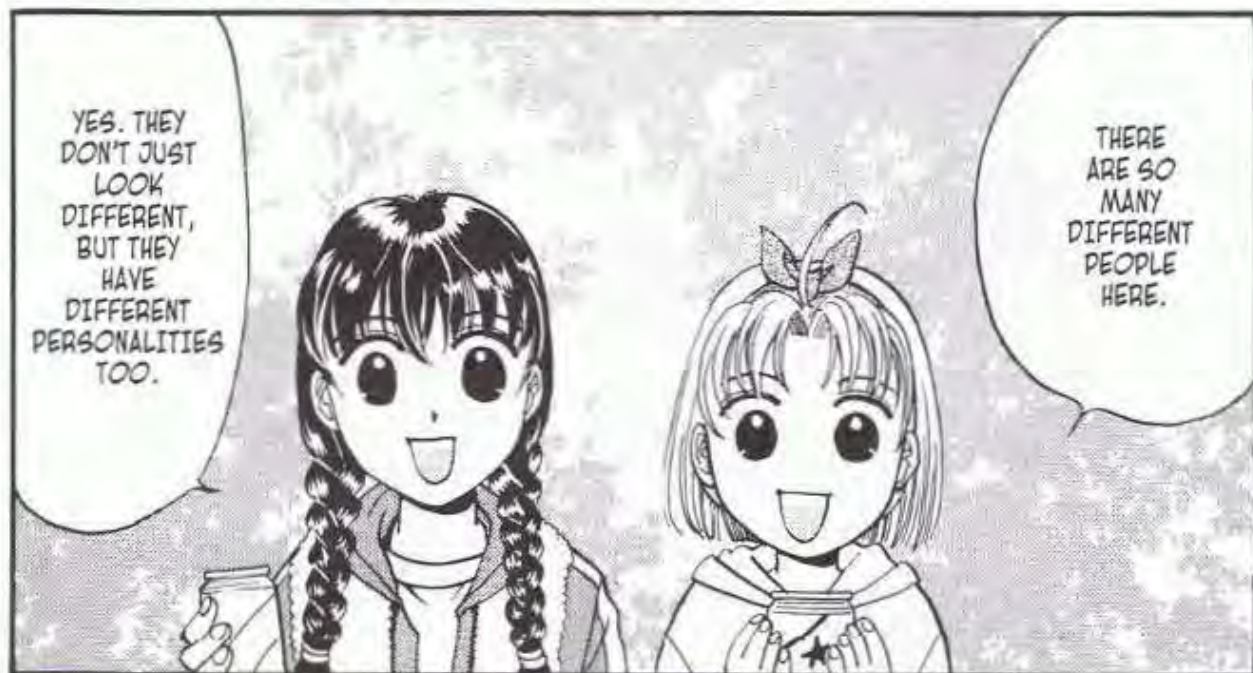
WRITING A GOOD STORY ALWAYS DEPENDS ON THE MAIN CHARACTER'S CHARACTERISTICS (IDENTITY). YOU CAN CREATE A MAIN CHARACTER BASED ON YOURSELF (THE AUTHOR)! ADDITIONALLY, IT'S IMPORTANT TO ADD YOUR "UNIQUE TASTES" WHEN YOU WORK ON THE CHARACTER'S ROLE.















## LET'S CREATE A CHARACTER'S PERSONAL DATA!

THE SAME  
HAIR STYLE  
SINCE ELEMENTARY  
SCHOOL

NO  
CAVITIES  
AT ALL!

THINK ABOUT  
THE DETAILS  
SO THAT THE  
CHARACTER  
CAN HAVE ITS  
OWN  
INDIVIDUALITY!

5.1 FT,  
11 POUNDS

BEEN PLAYING  
TENNIS SINCE  
ELEMENTARY  
SCHOOL

SIZE 6

NAME: GENKI HANANO		AGE: XX YEARS OLD
NICKNAME: GEN (SHE DOESN'T LIKE IT, THOUGH.)		
DATE OF BIRTH: MONTH/DATE/XXXX		
ZODIAC SIGN: PISCES		BLOOD TYPE: TYPE A
ORIGINALLY FROM: TOKYO		
FAMILY MEMBERS: FATHER, MOTHER, FOUR YEAR OLD YOUNGER BROTHER		
PERSONALITY	ASSET:	ALWAYS HAPPY AND CHEERFUL!
	SHORT COMINGS:	ALWAYS ACTS WITHOUT WORRYING ABOUT THE OUTCOME
GOOD AT: PLAYING TENNIS		
HOBBY: MAKING ACCESSORIES, KARAOKE		
DREAM: TO BECOME A WONDERFUL WIFE		
OTHER REMARKS: SHE HAS A SWEET TOOTH. WHEN SHE WAS IN ELEMENTARY SCHOOL, SHE CONFESSED HER FEELINGS TO A BOY SHE LIKED, BUT HE TURNED HER DOWN. EVER SINCE THAT DAY, SHE DECIDED THAT SHE WOULD NEVER REPEAT THAT INCIDENT. SHE'S GOOD AT MATH AND SCIENCE.		





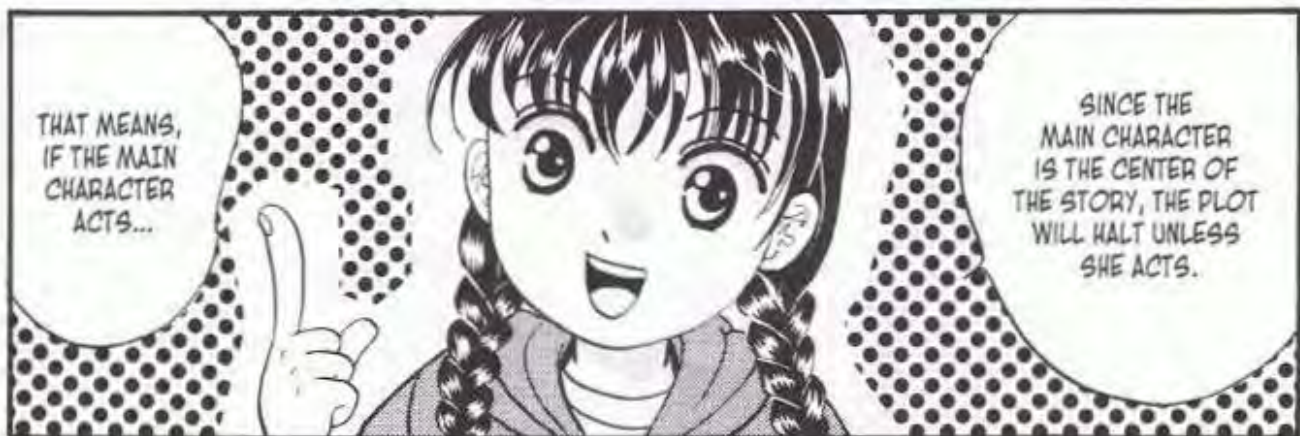
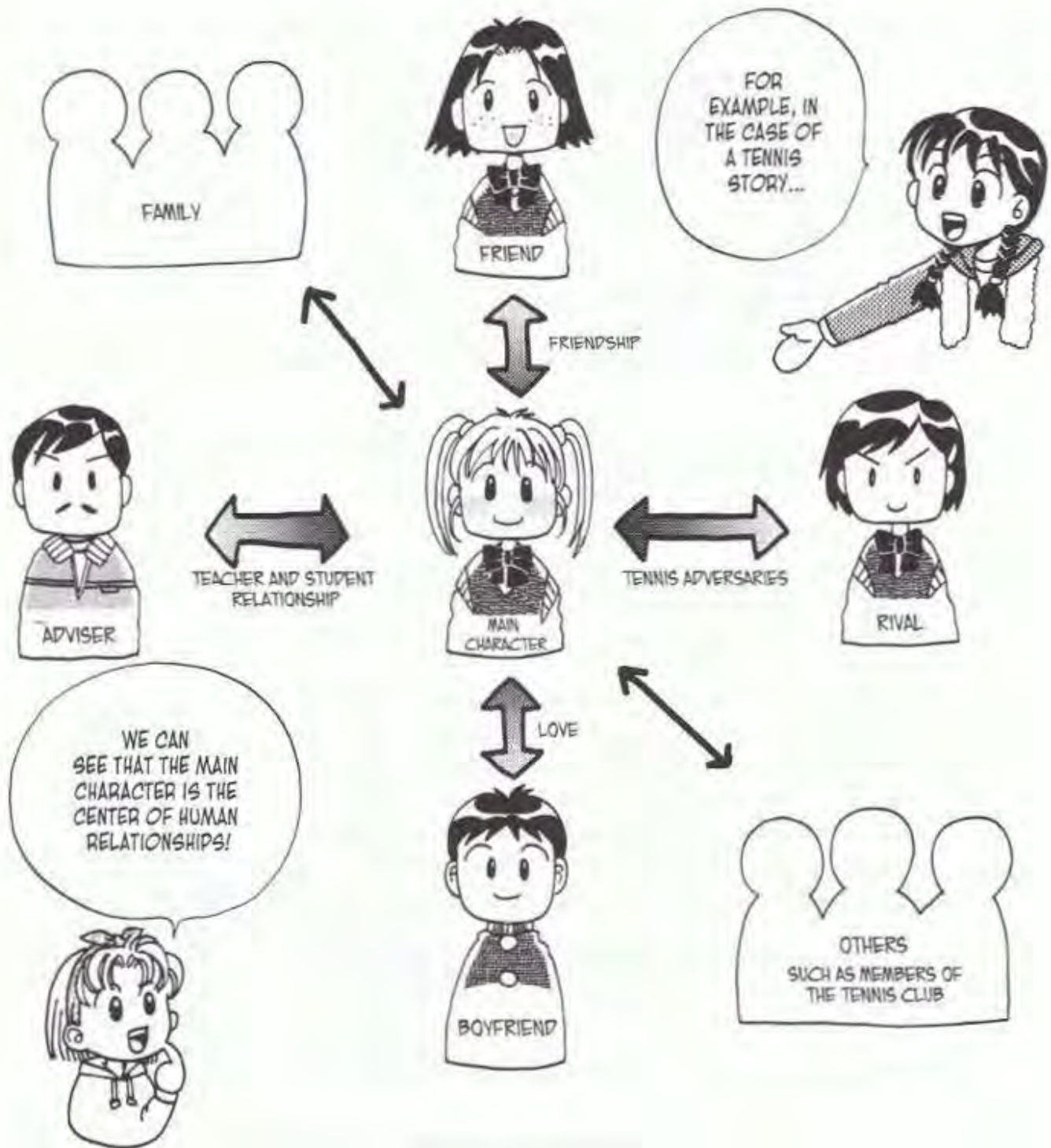
## \* TYPES OF CHARACTERS IN A MANGA \*

<b>MAIN CHARACTER</b>	THE PRIMARY CHARACTER IN A MANGA
<b>RIVALS</b>	THE CHARACTERS TO CONFRONT OR OPPOSE THE MAIN CHARACTER
<b>FRIENDS</b>	CHARACTERS THAT SUPPORT OR HELP THE MAIN CHARACTER
<b>BOYFRIEND/ GIRLFRIEND</b>	THE CHARACTER WHOM THE MAIN CHARACTER LOVES
<b>FAMILY</b>	THE CHARACTERS WHO LIVE WITH THE MAIN CHARACTER
<b>ADVISER</b>	THE CHARACTER WHO WATCHES AND GIVES ADVICE TO THE MAIN CHARACTER
*PASSERS-BY, CLASSMATES AND OTHER PEOPLE WITHOUT LINES DON'T BECOME CHARACTERS. YOU DON'T WANT TO GIVE PERSONALITIES TO THEM BECAUSE YOU WANT THE CHARACTERS WITH SPECIFIC ROLES TO STAND OUT.	

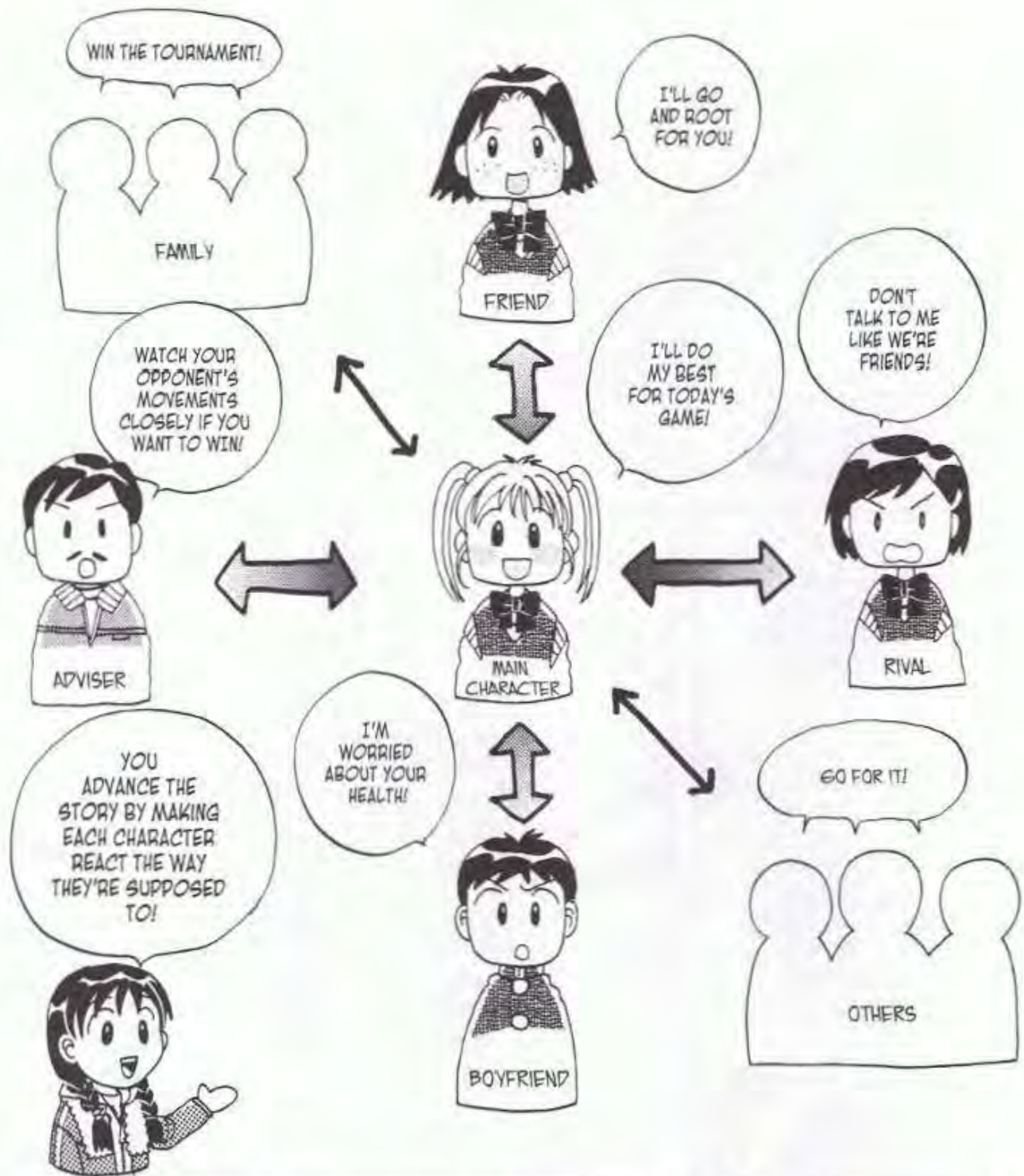
THERE ARE OTHER CHARACTERS BESIDES THE MAIN CHARACTER IN MANGA! CREATE THE PERSONAL DATA OF THOSE CHARACTERS, TOO!!















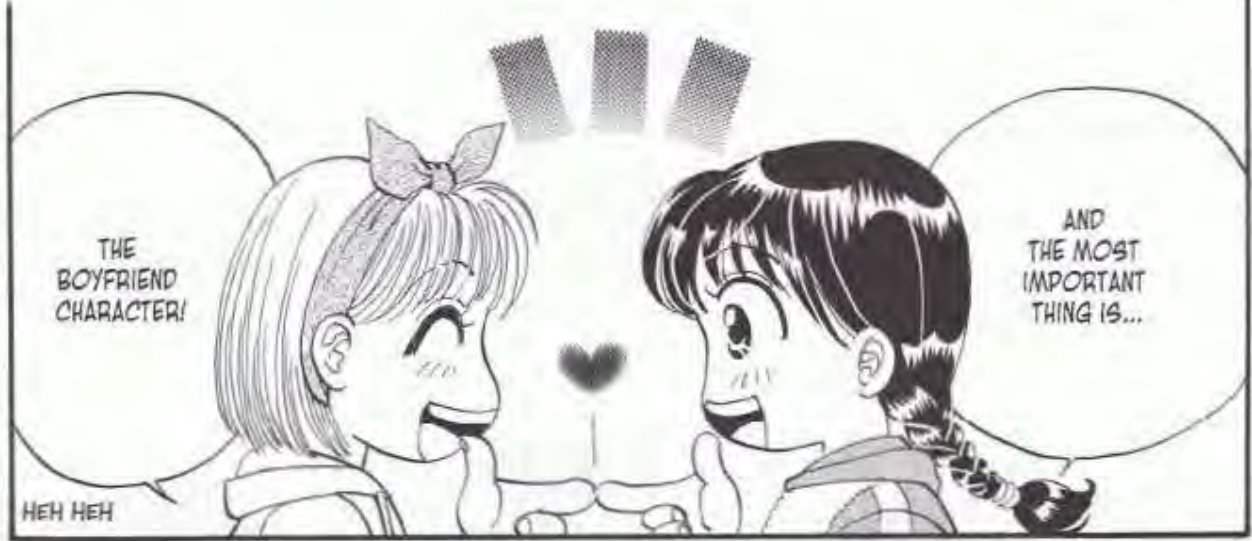




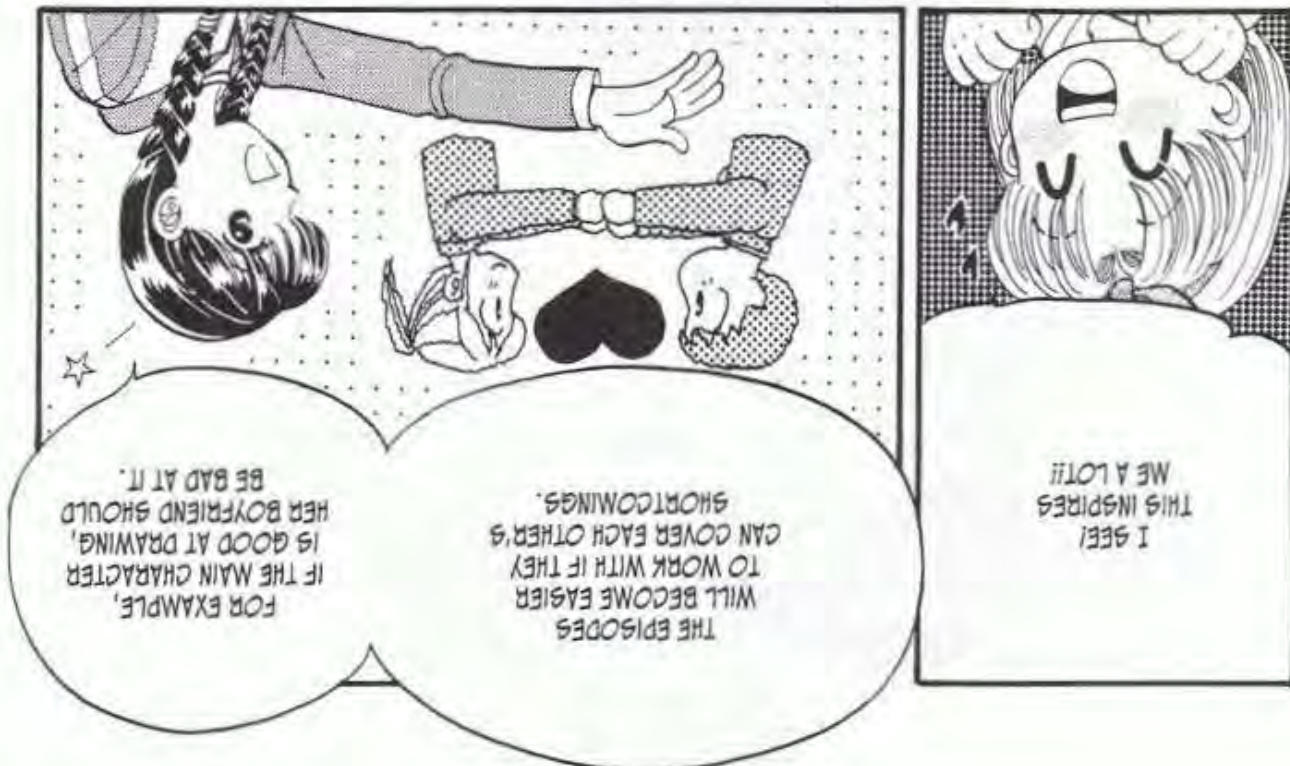
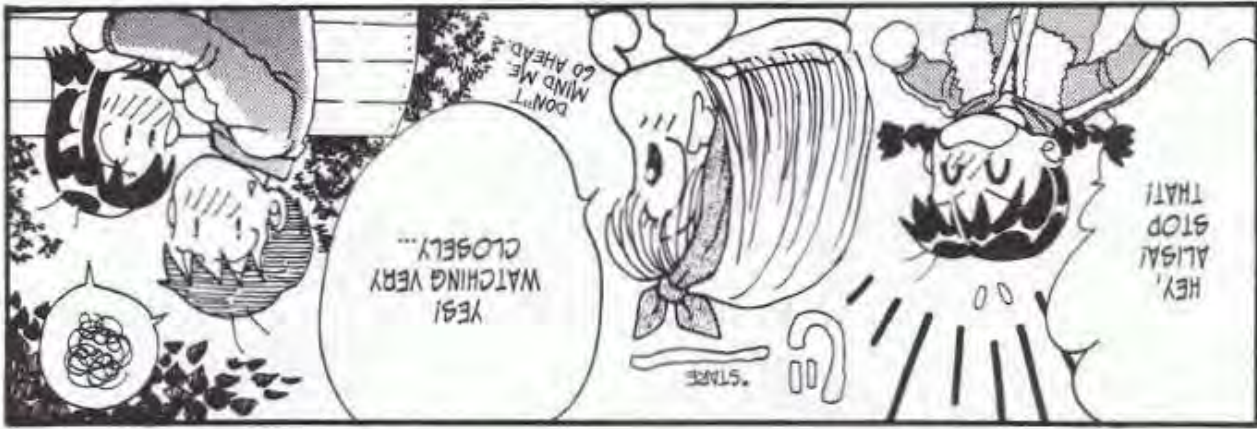














## ■ HOW TO CREATE A CHARACTER ■

### ◎ CREATING A CHARACTER THAT FITS INTO THE STORY

THIS BOOK INTRODUCES MANY WAYS TO WRITE A STORY. BUT HOW DO YOU CREATE CHARACTERS WHEN YOU ALREADY HAVE A STORY WRITTEN?

WHILE YOU WERE WORKING ON THE STORY, DID YOU CREATE CHARACTERS BASED ON A VAGUE IDEA? USING CHARACTERS LIKE THAT WILL DEGRADE YOUR MANGA.

CHARACTERS ARE SO CRUCIAL IN MANGA! AT THE LEAST, THE MAIN CHARACTER AND THE BOYFRIEND/GIRLFRIEND (OR THE RIVAL) MUST BE CREATED IN THE PROPER WAY. AND IF ONE OF THESE CHARACTERS HAPPENS TO BE UNIQUE, YOUR MANGA WILL BECOME EVEN BETTER.

► THE INNER PART OF A CHARACTER IS HIS/HER PERSONALITY OR SKILLS. MAKE THEIR ACTIONS OR LINES UNIQUE.



► THE OUTER PART OF A CHARACTER IS HIS/HER APPEARANCE OR OUTFIT. MAKE THE ILLUSTRATION UNIQUE.



BOOK



ONE POINT ADVICE





## ◎ CREATE A CHARACTER THAT BRIGHTENS UP THE MANGA

LET ME TEACH YOU HOW TO ADD SOME UNIQUENESS TO THE CHARACTER YOU CREATED OUT OF A VAGUE IDEA.

WHAT'S MOST IMPORTANT IN CREATING A UNIQUE CHARACTER IS THEIR INDIVIDUALITY! READERS CANNOT IGNORE THE CHARACTERS WITH UNIQUE INDIVIDUALITIES. THEY MAKE A BIG IMPRESSION ON THE READERS!

IN ORDER TO ADD UNIQUE INDIVIDUALITY TO A CHARACTER, YOU NEED TO THINK ABOUT A CHARACTER'S SURPRISING FEATURE. THE ABILITY TO THROW OFF THE BALANCE BETWEEN ONE'S APPEARANCE AND PERSONALITY IS THE KEY TO CREATE CHARACTERS WITH SURPRISING FEATURES. THERE ARE FOUR CATEGORIES FOR THE BALANCE BETWEEN APPEARANCE AND PERSONALITY. PLEASE SEE THE FOLLOWINGS.

### ● GAP BETWEEN THE APPEARANCE AND THE PERSONALITY

GIVE THE CHARACTER A PERSONALITY THAT'S QUITE OPPOSITE FROM HIS/HER APPEARANCE. FOR EXAMPLE, "PRETTY BUT MEAN" OR "NICE AND KIND DESPITE THE GANGSTER LOOK".

### ● PERSONALITY CHANGE WHEN TRIGGERED BY SOMETHING

MAKE THE CHARACTER CHANGE WHEN TRIGGERED BY SOMETHING. FOR EXAMPLE "USUALLY SHY AND QUIET, BUT BECOMES VIOLENT BY LOOKING AT A FULL MOON", "USUALLY ROUGH, BUT TENDS TO CRY WHEN DRINKING ALCOHOL."

### ● GAP BETWEEN THE REALITY AND THE STATUS

PUT A CHARACTER IN AN OPPOSITE CIRCUMSTANCE FROM WHAT HE/SHE IS SUPPOSED TO BE. FOR EXAMPLE, "FATHER OF THE STUDENT COUNCIL PRESIDENT IS THE LEADER OF YAKUZA", "A SWIMMING TEAM MEMBER EVEN THOUGH HE/SHE CAN'T SWIM"

### ● EXTREMELY UNIQUE IN SOMETHING

GIVE THE CHARACTER A VERY UNIQUE POINT REGARDING HIS/HER APPEARANCE OR PERSONALITY. FOR EXAMPLE, "PERFECTLY BEAUTIFUL EXCEPT THE OVERLY FAT LIPS", "EXCESSIVELY NEAT AND CLEAN"



# ⑩ THE INTRODUCTION, DEVELOPMENT, TURN AND CONCLUSION METHOD

THE "INTRODUCTION, DEVELOPMENT, TURN AND CONCLUSION" IS THE FORMULA TO DEVELOP A MANGA STORY. READERS WILL BE ABLE TO UNDERSTAND THE CONTENTS CLEARLY IF THE STORY IS COMPOSED THIS WAY. ONCE YOU MASTER THIS METHOD, YOU WILL BE ABLE TO CREATE A MANGA THAT ATTRACTS LOTS OF READERS WITH EASE! LET'S LEARN EACH ROLE OF THE "INTRODUCTION", "DEVELOPMENT", "TURN" AND "CONCLUSION"!















IT LOOKS COMPLICATED...

<p><b>PAGE COUNT</b></p> <p>THE NUMBER OF PAGES YOU USED TO COMPLETE THE MANGA. THERE ARE SHORT STORIES, MEDIUM-LENGTH STORIES, LONG STORIES AND FOUR-PANEL COMIC STRIPS. YOU CAN USE THIS FACTOR IN STORY-MAKING.</p>	
<p><b>DEVELOPMENT AND INDUCTIVE METHOD</b></p> <p>A METHOD OF STORY-MAKING IN WHICH YOU GET IDEAS FROM THE FLOW OF THE STORY AND LINK TOGETHER THE EPISODES.</p>	
<p><b>INTRODUCTION, DEVELOPMENT, TURN AND CONCLUSION</b></p> <p>THE ORDER OF EPISODES WHERE THE STORY BEGINS AND MOVES TO THE CLIMAX IN A CLEAR MANNER. YOU CAN USE THIS TO WRITE A STORY.</p>	



THERE ARE THREE CATEGORIES FOR THE SPECIAL EFFECTS.

# ADVANCED TECHNIQUES CATEGORIES FOR STORY-MAKING USING SPECIAL EFFECTS

"FROM CLASSIFICATION OF POINTS IN STORY-MAKING" ON PAGE 23





## INTRODUCTION, DEVELOPMENT, TURN AND CONCLUSION

A TERM EXPLAINING THE ORDER OF EPISODES TO CREATE A GOOD STORY. EPISODES ARE CLASSIFIED INTO "INTRODUCTION", "DEVELOPMENT", "TURN" AND "CONCLUSION". DEPENDING ON THE ROLE, THE ORDER OF EPISODE IS DETERMINED.

### INTRODUCTION:

THE BEGINNING EPISODE. YOU EXPLAIN WHO THE CHARACTERS ARE AND SETTING, THEN CONNECT THE STORYLINE TO THE "DEVELOPMENT".

### DEVELOPMENT:

IT'S AN EPISODE THAT IS DEVELOPED FROM THE INTRODUCTION. EXPLAIN WHAT'S GOING ON AFTER THE INTRODUCTION.

### TURN:

THE EPISODE THAT REACHES THE CLIMAX. PUT A TWIST INTO THE STORY SO IT TURNS UNEXPECTEDLY.

### CONCLUSION:

THE LAST EPISODE. PAY ATTENTION TO THE EPISODES BETWEEN THE "TURN" AND "CONCLUSION", THEN FINALIZE THE STORYLINE. EXPLAIN EVERYTHING IN THE STORY.

"TA-DA"

SO TODAY'S  
SUBJECTS ARE  
"INTRODUCTION,  
DEVELOPMENT, TURN  
AND CONCLUSION"!









IF WE MAKE A FOUR-PANEL COMIC STRIP OUT OF ALISA'S COOKIE BAKING EXPERIENCE ...



**EPISODE 3:**  
(TODAY, AT HOME) ALISA BURNED THE COOKIES.  
SHE'S IN BIG TROUBLE!



**EPISODE 1:**  
(YESTERDAY, AT HOME) ALISA DECIDED TO  
GIVE SOME HOME-MADE COOKIES TO KYOKO  
SINCE SHE IS TEACHING HER HOW TO WRITE  
STORIES.

**EPISODE 4:** (TODAY, AT HOME) ALISA DIDN'T  
WANT TO TRY THE COOKIES. BUT SHE DID  
ANYWAY AND FOUND OUT THAT THEY WERE  
GOOD. SO ALISA GAVE THE COOKIES TO KYOKO.

**EPISODE 2:** (TODAY, AT HOME) ALISA  
MADE THE COOKIE DOUGH AFTER KYOKO  
CAME TO VISIT SO THAT SHE COULD SERVE  
HER FRESH COOKIES.

DELICIOUS!  
デリシラス!



どろちゃん  
がっちゃん  
\*SHLOP  
SHLOP



\*YOU'LL UNDERSTAND IT CLEARLY IF YOU COMPARE THIS TO THE ACTUAL STORY FROM PAGE 112 TO 113.





IT'LL BE EASY TO DECIDE THE ORDER OF EPISODES WHEN I USE THE HAKOGAKI TECHNIQUE!

AH-HAI IF I UNDERSTAND THE INTRODUCTION, DEVELOPMENT, TURN AND CONCLUSION,



THAT'S RIGHT!

THE INTRODUCTION, DEVELOPMENT, TURN AND CONCLUSION METHOD IS LIKE THE NAVIGATOR OF STORY-MAKING!



CONCLUSION ⇐ TURN ⇐ DEVELOPMENT ⇐ INTRODUCTION

...THE STRUCTURE OF YOUR STORY WILL BE CLEAR AND THE FLOW WILL BE NATURAL!

IF YOU WRITE A STORY FOLLOWING THE INTRODUCTION, DEVELOPMENT, TURN AND CONCLUSION METHOD...



OH YEAH! IT'S A FOUR-PANEL COMIC STRIP.

IT'S FUNNY TOO!

SEEZ



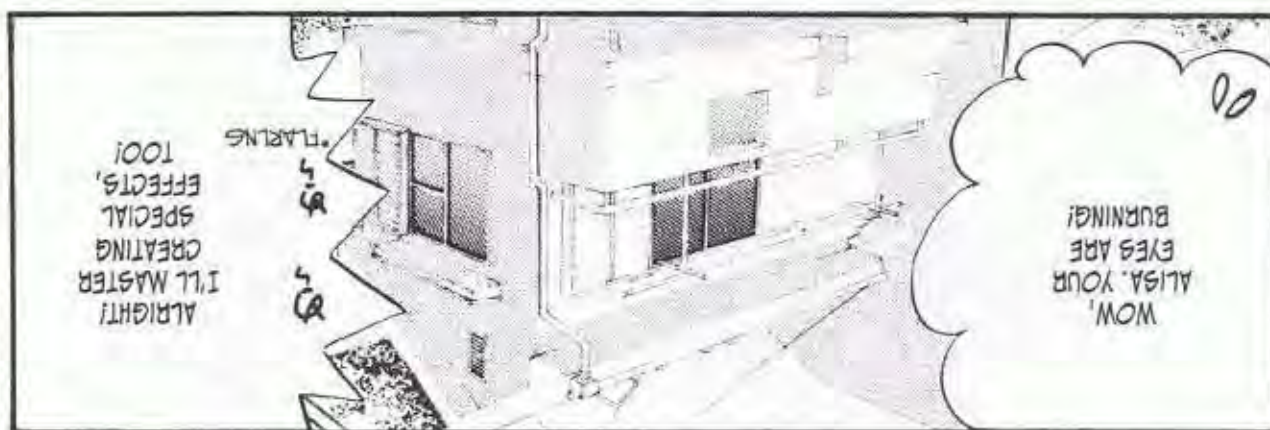
BASED ON THIS INTRODUCTION, DEVELOPMENT, TURN AND CONCLUSION, YOU CAN ENLARGE EACH EPISODE AND MAKE IT INTO A STORY!

POKODO











## ■ WHAT IS THE "INTRODUCTION, DEVELOPMENT, TURN AND CONCLUSION" METHOD? ■

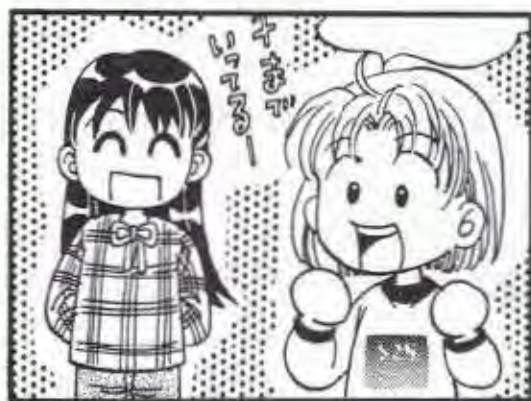
◎ THE ESSENTIAL POINT IS THAT THE CHARACTERS GROW. (1)

WE LEARNED THAT THE "INTRODUCTION, DEVELOPMENT, TURN AND CONCLUSION" METHOD IS LIKE A NAVIGATOR IN STORY-MAKING. IF YOU ADD ONE MORE FACTOR, IT'LL BECOME AN EVEN BETTER NAVIGATOR. THAT FACTOR IS "CHARACTER GROWTH" (IN OTHER WORDS, HAVE THE CHARACTER EVOLVE, MENTALLY OR PHYSICALLY). ESPECIALLY, IF YOU MAKE THE MAIN CHARACTER GROW USING THE "INTRODUCTION, DEVELOPMENT, TURN AND CONCLUSION" METHOD, YOU CAN CREATE A FANTASTIC STORY.

SUCH EPISODES AS A SHOCKING INCIDENT, HARDSHIP OR A COMPLICATED HUMAN RELATIONSHIP WILL ATTRACT THE READER'S ATTENTION. AT THE SAME TIME, THE MAIN CHARACTER NEEDS THOSE EPISODES IN ORDER TO GROW. PROFESSIONAL MANGA ARTISTS MAKE ALL THE EPISODES THIS WAY SO THAT THE MAIN CHARACTER CAN EVOLVE.

USING THE CHARACTER'S FACIAL EXPRESSIONS, ACTIONS OR DIALOG, YOU CAN SHOW THAT THE CHARACTER MATURED AT THE END OF THE STORY. YOU CAN CHANGE THE DEGREE OF HOW MUCH THE CHARACTER GROWS UP DEPENDING ON THE DETAILS AND THE PERSONALITY OF THE CHARACTER.

▶ IN THIS MANGA, ALISA IS GROWING THROUGH THE STEPS OF LEARNING HOW TO DRAW A MANGA.



◀ JUST LIKE IN THE REAL WORLD WHERE EVERYBODY HAS A DIFFERENT RATE OF GROWTH, THE CHARACTERS IN THE MANGA DIFFER IN SPEED WHEN LEARNING NEW THINGS. AS FOR KYOKO AND ALISA, ALISA HAS LESS EXPERIENCE COMPARED TO KYOKO. THEREFORE HER IMPROVEMENT SPEED IS FASTER THAN KYOKO'S.



ONE POINT ADVISE



## ◎ THE MOST IMPORTANT POINT IS THAT THE CHARACTERS GROW. (2)

IF YOU WANT TO CREATE A STORY IN WHICH YOUR CHARACTERS GROW, WHAT SHOULD YOU PAY ATTENTION TO WHEN YOU CHOOSE EPISODES? THE KEY IS TO MAKE SURE THAT THE CHARACTERS MATURE IN THE "CONCLUSION" PART RATHER THAN THE "INTRODUCTION". FURTHERMORE, THE BEST WAY IS TO RAISE THE CHARACTERS ACCORDING TO THE GENRE OF YOUR STORY.

### ● LOVE ●

MAKE SURE THE CHARACTERS GROW IN HIS/HER LOVE LIFE. FOR EXAMPLE, "THE SELFISHNESS DISAPPEARS AT THE END" OR "STARTS TO UNDERSTAND THE FEELINGS OF THE OPPOSITE SEX".

### ● LOVE & COMEDY ●

MAKE SURE THE CHARACTERS GROW THEMSELVES RATHER THAN IN LOVE. FOR EXAMPLE, "HE/SHE USED TO COMMIT BLUNDERS, BUT DOES NOT ANYMORE." OR "HE/SHE STARTED TO TAKE THE INITIATIVE AND HAVE A POSITIVE OUTLOOK ON LIFE".

### ● GAG ●

MAKE SURE THE CHARACTERS GROW REGARDING HUMOR-MAKING SUCH AS "HE/SHE STARTED TO ACT MORE WEIRD." OR "HE/SHE STARTED TO HAVE A STRANGE ABILITY". IN SOME CASES, THE CHARACTERS DON'T EVEN NEED TO GROW UP.

### ● SCHOOL ●

MAKE SURE THE CHARACTERS GROW MENTALLY OR REGARDING THE SOCIAL STATUS SUCH AS "HE/SHE STARTED TO BE CONSIDERATE TOWARD OTHERS" OR "HE/SHE GOT PROMOTED".

### ● MYSTERY ●

MAKE SURE THE CHARACTERS GROW IN TERMS OF THEIR DETECTIVE SKILLS SUCH AS "HE/SHE IMPROVED HIS/HER INVESTIGATION SKILLS" OR "HIS/HER WAY OF DEALING WITH PEOPLE GOT BETTER".

### ● HORROR ●

MAKE SURE THE CHARACTERS GROW REGARDING THE "THREAT" SUCH AS "HE/SHE OVERCOMES HIS/HER FEAR" OR "HE/SHE SOLVES THE INCIDENTS RELATED TO GHOSTS".

### ● FANTASY ●

MAKE SURE THE CHARACTERS GROW THEMSELVES OR SOME ABILITY RELATED TO THE WORLD SETTINGS SUCH AS "HE/SHE HAS MORE FRIENDS" OR "HE/SHE LEARNS MORE MAGIC".

### ● SCIENCE FICTION ●

MAKE SURE THE CHARACTERS GROW THEMSELVES OR SOME ABILITY RELATED TO THE WORLD SETTINGS SUCH AS "HE/SHE FINDS NEW CHALLENGES" OR "HE/SHE GAINS SPECIAL ABILITY".

### ● SPORTS ●

MAKE SURE THE CHARACTERS GROW IN TERMS OF SPORTS SUCH AS "HE/SHE IMPROVES IN SPORTS ABILITY" OR "HE/SHE LEARNS NEW TECHNIQUE".

### ● HISTORICAL DRAMA ●

MAKE SURE THE CHARACTERS GROW THEMSELVES OR WORLD SETTINGS RELATED SKILL SUCH AS "HE/SHE GREW UP MENTALLY" OR "HE/SHE LEARNS THE KNOCKDOWN TECHNIQUE".

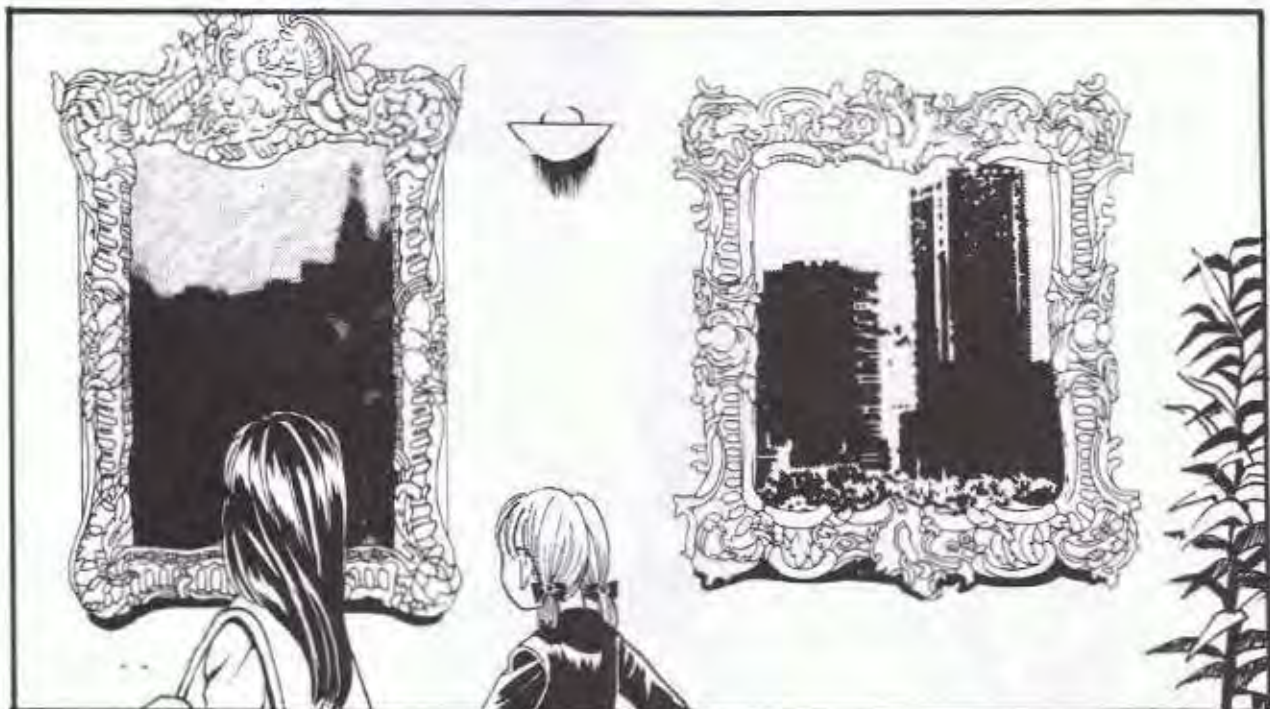
### ● PARODY ●

MAKE SURE THE CHARACTERS GROW ACCORDINGLY TO HIS/HER INDIVIDUALITY.

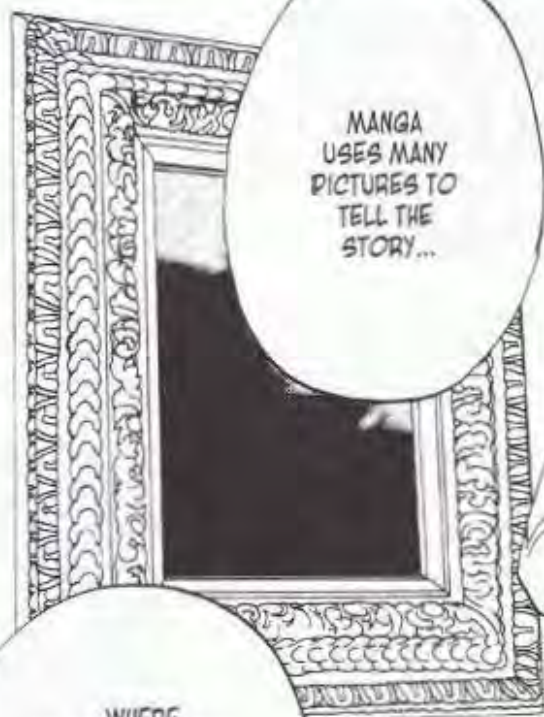


# 11 WHAT ARE THE DEVELOPMENT AND THE INDUCTIVE METHOD?

THE "DEVELOPMENT METHOD" AND "INDUCTIVE METHOD" ARE THE SUPER TECHNIQUES IN WHICH YOU DEVELOP THE STORY BY CREATING AN EPISODE FROM ANOTHER EPISODE. MORE OVER, LET'S ALSO STUDY THE APPLIED TECHNIQUE IN WHICH GOOD PARTS FROM EACH METHOD ARE COMBINED!







MANGA  
USES MANY  
PICTURES TO  
TELL THE  
STORY...

THEY  
DO.

\*SWOON

PAINTINGS  
HAVE  
TREMENDOUS  
IMPACT.

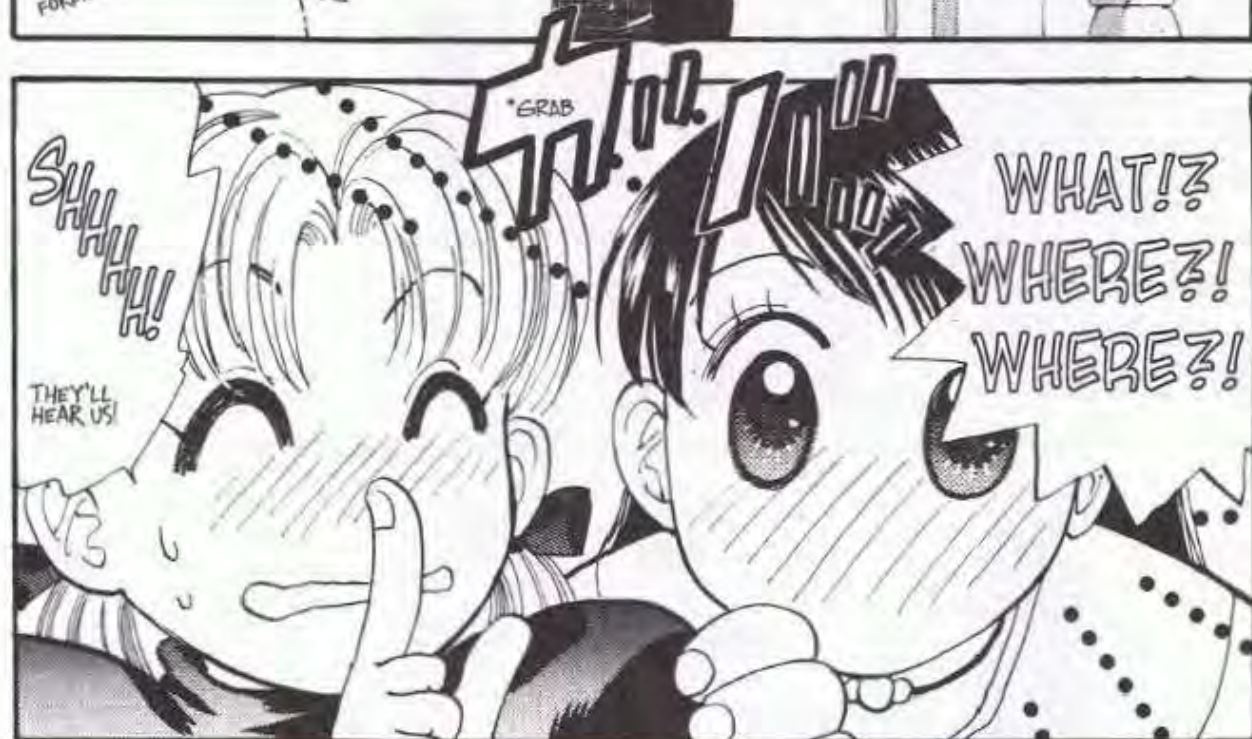
...WHERE  
AS PAINTINGS GIVE  
US VARIOUS EMOTIONS  
ABOUT THE STORY  
WITH JUST ONE  
IMAGE.

IT'S ALSO  
IMPORTANT TO SEE  
DIFFERENT THINGS  
BESIDES MANGA  
AND POLISH YOUR  
SENSITIVITY.

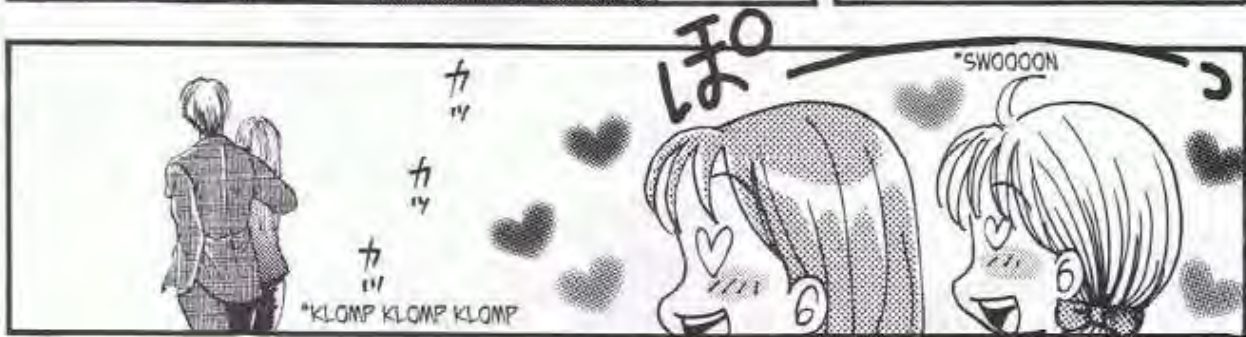
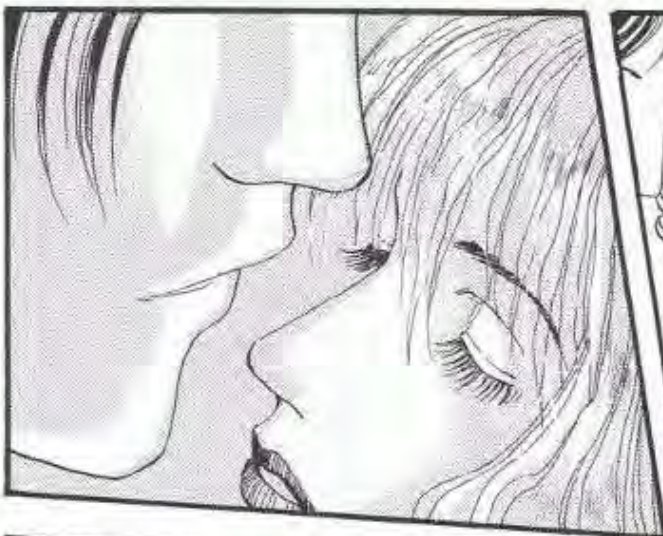
YES! THIS  
IS A GOOD  
STIMULUS!!



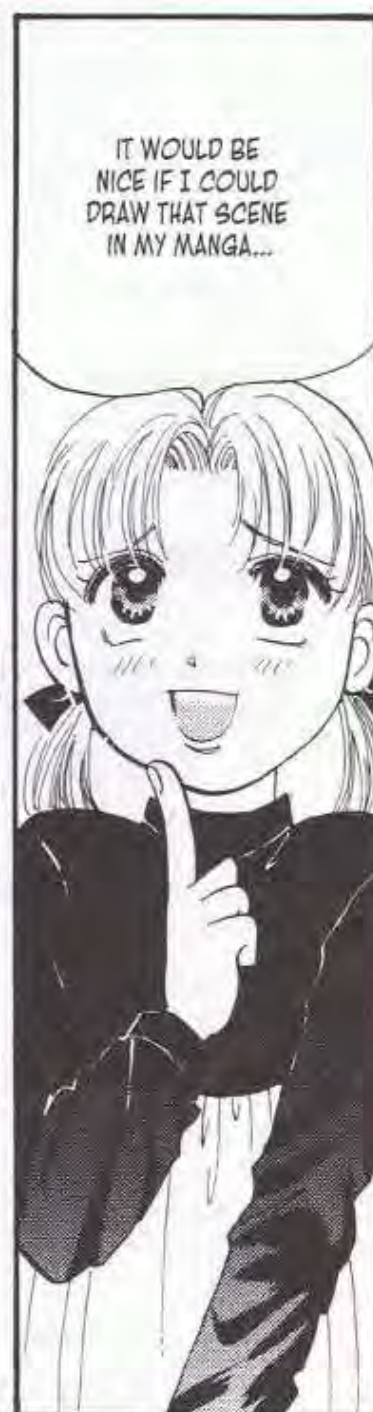
















## THE FLOW OF THE STORY

EPISODE EPISODE EPISODE EPISODE

(THE END)

(BEGINNING)

CONCLUSION

TURN

DEVELOPMENT

INTRODUCTION

THE STORY STARTS FROM KISSING IN THE MUSEUM!

**DEVELOPMENT METHOD**  
(GOOD FOR LONG STORIES)

\*IN THE DEVELOPMENT METHOD, YOU ADVANCE THE STORY WITHOUT DECIDING THE ENDING (KEEP MAKING EPISODES), SO YOU CAN ADD VARIOUS KINDS OF EPISODES. HOWEVER, SOMETIMES THE STORY GETS TOO BIG AND YOU CAN LOSE CONTROL OF IT...

## THE FLOW OF THE STORY

EPISODE EPISODE EPISODE EPISODE

(BEGINNING)

(THE END)

INTRODUCTION

DEVELOPMENT

TURN

CONCLUSION

THE STORY ENDS WITH THE KISSING IN THE MUSEUM!

**INDUCTIVE METHOD**  
(GOOD FOR SHORT STORIES)

\*IN THE INDUCTIVE METHOD, SINCE YOU ALREADY HAVE THE LAST EPISODE, YOU DON'T END UP ADDING UNNECESSARY EPISODES. THEREFORE, THE STORY BECOMES CLEAR TO UNDERSTAND. HOWEVER, IT'S NOT EASY TO EXPAND THE STORY AND SOMETIMES THE READERS CAN TELL WHAT'LL HAPPEN AT THE END...









THE WAY A  
STORY DEVELOPS  
CHANGES DEPENDING  
ON WHERE YOU PLACE  
THE SCENE WITH  
THE BIGGEST  
IMPACT.

- PLACE THE KISSING SCENE IN THE "DEVELOPMENT" EPISODE AND LINE UP OTHER EPISODES.

CONCLUSION

TURN

DEVELOPMENT

INTRODUCTION

MAKE UP AND  
KISS IN THE  
MUSEUM AGAIN



BREAK UP  
AFTER  
FIGHTING



(THEY START  
GOING OUT  
AND) KISS IN  
THE MUSEUM



THEY MEET  
EACH OTHER

EXAMPLE

1

- PLACE THE KISSING SCENE IN THE "TURN" EPISODE AND CHANGE THE ORDER OF EPISODES

CONCLUSION

TURN

DEVELOPMENT

INTRODUCTION

SEE IF  
THEY FEEL THE  
SAME WAY AND  
MAKE UP



KISS IN THE  
MUSEUM



BREAK UP  
AFTER  
FIGHTING



THEY START  
GOING OUT

EXAMPLE

2

- PLACE THE KISSING SCENE IN THE "INTRODUCTION" EPISODE AND CHANGE THE ORDER OF EPISODES.

CONCLUSION

TURN

DEVELOPMENT

INTRODUCTION

THEY KISS IN THE  
MUSEUM AGAIN  
AND MAKE UP



THEY FIGHT  
AND THINGS  
GET WORSE



UNCOMFORTABLE  
SILENCE BETWEEN  
THEM



(ACCIDENTALLY)  
THEY KISS IN THE  
MUSEUM

EXAMPLE

3



AND THEN  
YOU ADD THE  
DETAILS TO  
THE STORY!

ANYWAYS,  
YOU SHOULD  
ALWAYS THINK  
ABOUT THE FLOW  
OF THE STORY  
FIRST.

YOU CAN  
JUST THINK WHERE  
YOU SHOULD PLACE  
THE SCENE YOU WANT  
TO DRAW SO THAT THE  
STORY BECOMES  
THE MOST  
ENTERTAINING!

END

START



IT'S ALSO  
IMPORTANT TO  
TAKE DOWN NOTES  
WHEN YOU COME UP  
WITH A SCENE WITH  
IMPACT!

EXACTLY!

THE  
STORY  
STARTS  
HERE!

ONE  
THOUSAND  
ROSES IN  
FRONT OF  
HER HOUSE!

TELL HIM  
THAT SHE LOVES  
HIM USING THE  
SCHOOL  
BROADCASTING  
SYSTEM!

THE BOY  
YOU HAVE A  
CRUSH ON  
HOLDS YOU IN  
THE PACKED  
TRAIN.

NOTE  
BOOK











▲ HORIZONTAL: THE ANGLE WHEN YOU LOOK AT THE OBJECT HORIZONTALLY OR STRAIGHT ON. IT'S ALSO CALLED EYE LEVEL.



▲ LOOKING UP: THE ANGLE WHEN YOU LOOK UP AT AN OBJECT FROM BELOW. IT'S ALSO CALLED A LOW ANGLE.



▲ LOOKING DOWN: THE ANGLE WHEN YOU LOOK DOWN AT AN OBJECT FROM ABOVE. IT'S ALSO CALLED A HIGH ANGLE.

## ■ WHAT ARE THE DEVELOPMENT METHOD AND INDUCTIVE METHOD? ■

### ◎ THINKING ABOUT THE SCENE YOU WANT TO DRAW AGAIN

WHEN YOU DRAW THE ILLUSTRATION OF THE SCENE YOU WANT TO CREATE, HOW DO YOU USUALLY DO SO? DO YOU JUST DRAW IT FROM A VAGUE IMAGE YOU HAVE IN YOUR MIND? IF YOU PROGRESS THIS WAY, THE EMOTIONS AND IMPRESSIONS FROM THE SCENE COULD BE LOST! IN ORDER TO CREATE A SCENE TO APPEAL TO THE READERS, YOU HAVE TO CONSIDER THE ANGLE AND SHOT, GIVING THE ILLUSTRATION GOOD EFFECTS.



ONE POINT ADVICE

### ◎ THREE DIFFERENT ANGLES

THE "ANGLE" IS THE POSITION OF YOUR VIEWPOINT WHEN DRAWING AN ILLUSTRATION. IF YOU PUT IT INTO VIDEO OR FILM CAMERA TERMS, IT'S THE POSITION OF THE CAMERA LOOKING AT THE OBJECT.





- LONG SHOT OR ESTABLISHING SHOT: IT'S A SHOT IN WHICH YOU SEE THE WHOLE BODY OF THE CHARACTER. DEPENDING ON THE CHARACTER, YOU CAN USE THIS WHEN DRAWING WIDE AREAS SUCH AS SCENERY OR INDOOR VIEWS RATHER THAN CHARACTERS.

## ◎ FIVE SHOTS

A "SHOT" IS CLASSIFIED INTO 5 TYPES DEPENDING ON HOW BIG THE OBJECT, ESPECIALLY THE MAIN CHARACTER, IS DRAWN IN THE PANEL. IT'S EASY, SO PLEASE REMEMBER THESE ANGLES.



- FULL SHOT: IT'S A SHOT IN WHICH YOU SEE THE CHARACTER DRAWN FULLY IN A GOOD SIZE INSIDE THE PANEL. YOU USE THIS FOR SHOWING OUTFITS OR CHARACTER ACTION.



- MIDDLE SHOT OR MEDIUM SHOT: IT'S A SHOT IN WHICH YOU SEE THE CHARACTER DRAWN FROM THE HEAD TO KNEE LEVEL. YOU USE THIS WHEN DRAWING THE CHARACTER'S MOVEMENT AND FACIAL EXPRESSIONS.

- UP SHOT OR CLOSE UP: IT'S A SHOT IN WHICH THE CHARACTER IS DRAWN FROM THE SHOULDER UP. YOU USE THIS WHEN DRAWING THE CHARACTER'S FACIAL EXPRESSIONS.



- BUST SHOT OR MEDIUM CLOSE UP: IT'S A SHOT IN WHICH YOU SEE THE CHARACTER DRAWN FROM THE CHEST UP. YOU USE THIS WHEN DRAWING A CONVERSATION BETWEEN CHARACTERS IN CLOSE VICINITY.





# 12 CREATING STORIES BY DETERMINING THE PAGE COUNT

THE PAGE COUNT HAS NOTHING TO DO WITH THE QUALITY OF MANGA. FIRST, YOU MUST KNOW THE NUMBER OF PAGES THAT IS RIGHT FOR YOUR MANGA! THEN, CHOOSE THE EPISODES YOU NEED TO WRITE A STORY.









THE POINT  
IS TO SEE IF  
YOU CAN "FINISH"  
YOUR WORK AFTER  
DECIDING THE  
PAGE COUNT!

WELL...

HOW MANY  
PAGES SHOULD A  
BEGINNER LIKE  
ME USE?

WAKABA  
FIRST TIME STORY

OR  
REGARDLESS  
IF THE STORY HAS  
BEEN COMPLETED, IF  
THE ILLUSTRATIONS  
ARE SLOPPY, THE  
BOOK IS RUINED,  
RIGHT?

SLOPPY

IT'S  
DONE

I  
QUIT

YOU MIGHT  
QUIT HALF WAY  
IF YOU TRY TO WORK  
ON A LONG STORY  
WHEN YOU'RE STILL  
INEXPERIENCED...

ALL  
RIGHT!!

IF YOU'RE  
A BEGINNER, IT'S  
OK TO WRITE A SHORT  
STORY. BUT MAKE SURE  
YOU CAN COMPLETE  
YOUR WORK.





I RAN OUT  
OF PAPER. DO  
YOU WANT TO  
GO TO THE ART  
SUPPLY STORE  
WITH ME?



LATELY, I'VE  
BEEN SUBMITTING  
MY WORK TO A COMIC  
MAGAZINE COMPANY,  
SO I FOLLOW THEIR  
SUBMISSION  
GUIDELINES (\*).

LET'S SEE...  
DEPENDING ON  
THE CONTEXT, I USE  
2 TO 3 PAGES, OR  
SOMETIMES I USE  
MORE THAN 40  
PAGES...

HOW  
MANY PAGES  
DO YOU USUALLY  
USE WHEN  
YOU DRAW A  
MANGA?



\*THE RULES REGARDING PAPER SIZE OR THE PAGE COUNT WHEN YOU SUBMIT YOUR MANGA.



## \* CLASSIFICATION BASED ON THE PAGE COUNT \*

<b>SHORT STORIES</b>	A MANGA THAT IS 16 PAGES OR LESS. THIS LENGTH IS SUITABLE FOR GAG MANGA TO MAKE THE READERS LAUGH, OR A PARODY MANGA IN WHICH YOU USE AN EXISTING MANGA OR ANIME AND REARRANGE IT IN YOUR OWN WAY. USUALLY IT CONSISTS OF ONE TO THREE EPISODES.
<b>MEDIUM-LENGTH STORIES</b>	A MANGA THAT IS 16 PAGES TO 60 PAGES LONG. THIS LENGTH IS SUITABLE FOR YOMIKIRI (A STORY THAT DOESN'T CONTINUE AS A SERIES, BUT ENDS IN ONE EPISODE.). FOR NEW MANGA ARTIST CONTESTS, THE RULES REGARDING PAGE COUNT IS USUALLY THIS LENGTH. IT USUALLY CONSISTS OF 3 TO 8 EPISODES.
<b>LONG STORIES</b>	A MANGA THAT IS 60 PAGES OR LONGER. USUALLY MANGA ON THE WEEKLY OR MONTHLY COMIC MAGAZINES ARE THIS TYPE SINCE THERE ARE MANY EPISODES. THE NUMBER OF EPISODES CAN BE AN INFINITE NUMBER.
<b>FOUR-PANEL CARTOONS, ONE TO TWO PANEL CARTOONS</b>	IN GENERAL, YOU COMPLETE THE STORY WITHIN 4 TO 8 PAGES. AS FOR THE ONE TO TWO PANEL CARTOONS, SOME OF THEM CAN BE COMPLETED WITHIN ONE PAGE.

IF YOU ARE A BEGINNER, 20 PAGES SHOULD BE THE MAX!





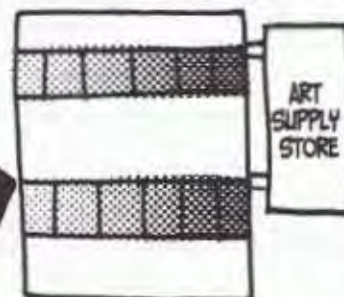
IT ONLY  
TAKES FIVE  
MINUTES, SO THE  
STORY ENDS WITHIN  
A FEW PAGES.



FOR EXAMPLE,  
WHAT KIND OF STORY  
WILL IT BE IF WE MAKE  
A STORY ABOUT GOING  
TO THE ART SUPPLY  
STORE FROM  
MY HOUSE?



FIVE MINUTE WALK



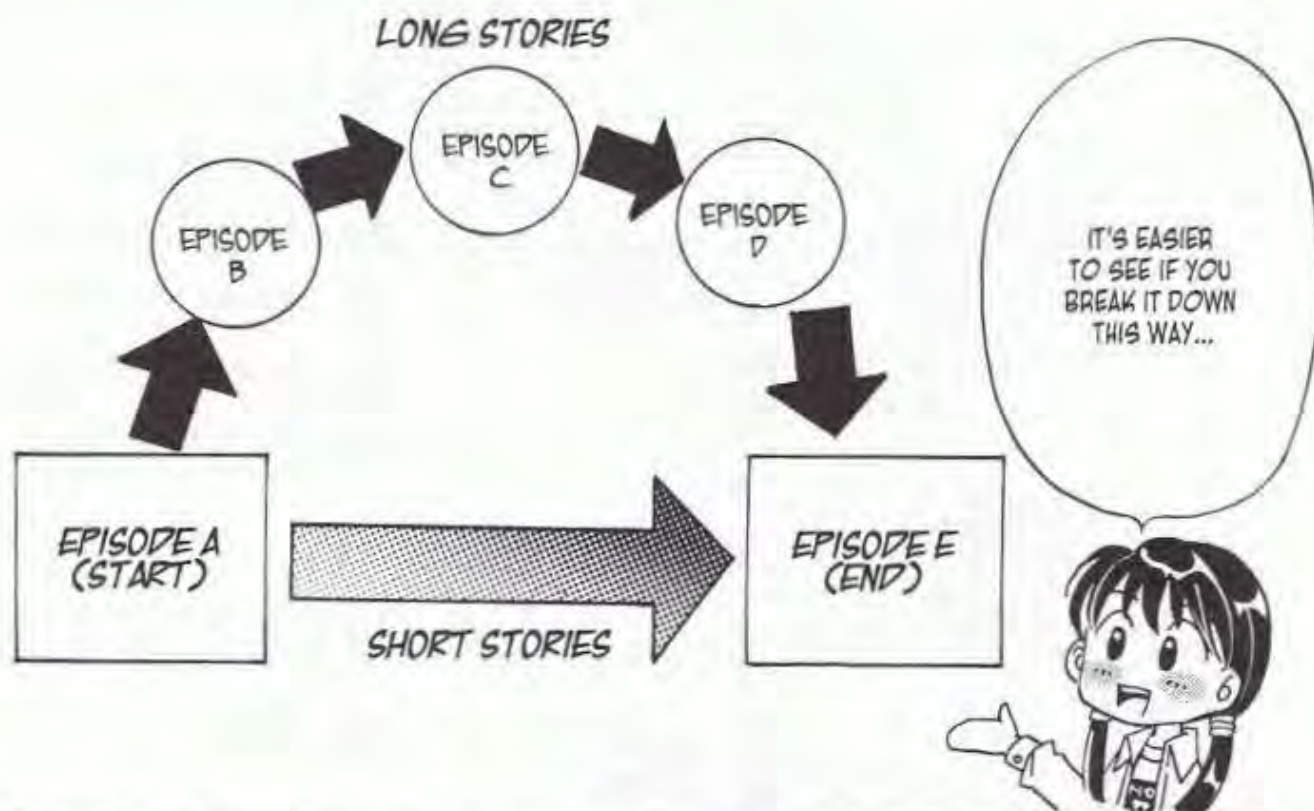
30 MINUTES WALK



IF YOU  
STOP OFF  
SOMEWHERE,  
THERE WILL BE  
MORE PAGES,  
RIGHT?









## THE PROCESS OF DRAWING A MANGA



### PREPARATION OF MANGA DRAWING

- PREPARE ALL THE TOOLS
- GATHERING IDEAS
- CREATING SETTINGS
- CHOOSING A GENRE
- CREATING CHARACTERS
- CONSIDERING THE READERS' FEELINGS

### STORY-MAKING

- CREATING EPISODES BY FOLLOWING SWIH RULE
- ↓
- HAKOGAKI
- ↓
- SCRIPTING
- ↓
- THUMBNAILS

### ILLUSTRATING

- PENCILS
- ↓
- INKS
- ↓
- ERASING
- ↓
- FILLING THE "BLACKS"
- ↓
- CORRECTING WITH "WHITE"
- ↓
- ADDING TONE
- ↓
- FINAL CHECK
- ↓
- COMPLETE





## ■ APPEALING TO THE READERS WITH A LIMITED PAGE COUNT ■

### ◎ THE TECHNIQUE TO MAKE THE MAIN CHARACTER LOOK ATTRACTIVE

I'LL SHOW YOU HOW TO MAKE THE MAIN CHARACTER ATTRACTIVE BY TAKING ADVANTAGE OF THE PAGE AND PANEL STRUCTURE. HAVE ONE BIG PANEL SOMEWHERE BETWEEN TWO FACING PAGES AND DRAW THE ILLUSTRATION TO MAKE THE MAIN CHARACTER LOOK ATTRACTIVE. THIS PANEL IS CALLED "SHOW-OFF PANEL" AND EVERY PROFESSIONAL MANGA ARTIST USES THIS TECHNIQUE. USING THIS TECHNIQUE CAN BE CRITICAL WHEN THE PAGE COUNT IS LIMITED. PLEASE MAKE A NOTE OF THIS.

▲ THE MAIN CHARACTER'S CHARM DIFFERS DEPENDING ON THE PERSONALITY OF THE CHARACTER OR THE GENRE OF THE STORY. WHAT'S CHARMING ABOUT A CHARACTER IS HIS/HER INDIVIDUALITY. USING THE ILLUSTRATIONS, DETERMINE HOW TO SHOW HIS/HER CHARMING POINTS.



▲ IF YOU WANT TO DRAW THE ADORABLE SIDE OF A CHARACTER BEING SHY IN FRONT OF THE BOY SHE LIKES, THINK ABOUT THE LINES AND ILLUSTRATIONS TO MAKE HER LOOK ADORABLE.



ONE POINT ADVICE





## ◎ DRAWING BIG HELPS YOU IMPROVE YOUR ILLUSTRATION SKILLS FASTER.

ON THE PREVIOUS PAGE, WE LEARNED ABOUT THE "SHOW-OFF PANEL" IN WHICH YOU DRAW THE MAIN CHARACTER TO MAKE HIM/HER LOOK ATTRACTIVE IN A BIG PANEL. CAN YOU DRAW YOUR CHARACTERS LARGE?

TO TEST YOUR SKILLS, DRAW A CHARACTER FULL SIZE ON A B4 SIZED PAPER (14 X 20 IN). IF YOU TAKE A STEP BACK AND LOOK AT THE ILLUSTRATION, DOES IT LOOK CROOKED IN THE FACE OR UNBALANCED IN THE BODY PART? DRAWING A LARGE SIZED ILLUSTRATION IS NOT AS EASY AS YOU THINK.

▲ DRAW IN A SIZE YOU FIND IT EASY TO DRAW AND ENLARGE IT WITH A COPY MACHINE. THEN TRACE THE LINES OVER FOR PRACTICE.



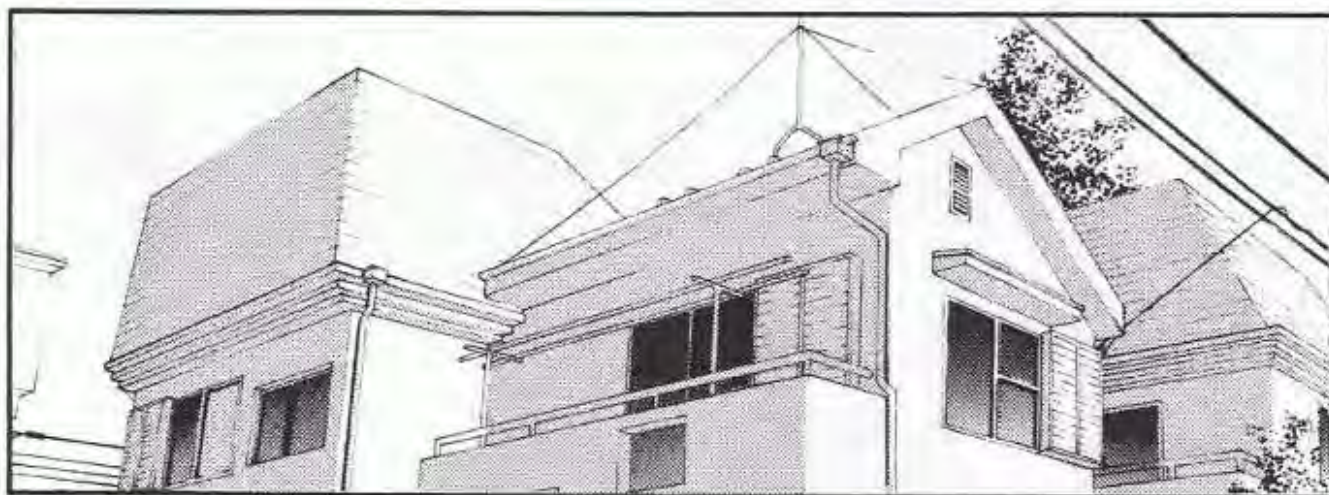
IF YOU CAN DRAW A LARGE SIZED ILLUSTRATION WELL, YOU CAN DRAW ILLUSTRATIONS OF ANY SIZES. WHEN YOU PRACTICE DRAWING CHARACTERS, TRY TO DRAW THEM IN THE LARGEST SIZE POSSIBLE (BUT DON'T GET CARRIED AWAY).

▲ IT'S ALSO IMPORTANT TO COMPLETE THE ILLUSTRATION BY GOING THROUGH THE PROCESS OF PENCILING, INKING, FILLING THE "BLACKS", CORRECTING WITH "WHITE" AND ADDING TONE.



# 13 THUMBNAI LS

THUMBNAI LS ARE LIKE A BLUE PRINT IN WHICH YOU ROUGHLY "PANEL" BASED ON THE SCRIPT. LET'S LEARN THE BASIC TERMS SUCH AS "PANELING", "BUBBLES", AND "BLEEDING PANELS"!





# MANGA DRAFTING PAPER

**PANEL:**  
A BOX IN  
WHICH A  
SCENE IS  
DRAWN  
WITHIN.

**TACHIKIRI  
(LIMIT BREAKING  
PANEL):**  
THE BOUNDARY  
LINE WHERE THE  
ARTWORK WILL  
BE CUT OFF IN  
THE PRINTING  
PROCESS.

**BUBBLES:**  
THE  
CHARACTERS'  
DIALOG GO HERE.

FIRST  
OF ALL,  
THIS IS THE  
MANGA  
DRAFTING  
PAPER.

**PANEL LINE:**  
THE LINES  
THAT SURROUND  
A SCENE.

**STANDARD  
PANELING  
LIMIT:**  
THE  
STANDARD  
AREA IN  
WHICH  
MOST OF  
THE PANELS  
FIT INTO.

**BETWEEN PANELS:** MAKE IT NARROW IN WIDTH AND LONG IN LENGTH.

I SEE.  
IT'S EASIER  
TO DRAW ON  
MANGA DRAFTING  
PAPER AFTER  
YOU HAVE THE  
THUMBNAILS!

JUST  
THINK THE  
THUMBNAILS ARE  
A BLUE PRINT BEFORE  
YOU ACTUALLY DRAW  
ON THE MANGA  
DRAFTING  
PAPER!

"THUMBNAILS"  
ARE ALSO  
CALLED  
"SKETCHES".

A THUMBNAIL  
OF THE  
MANGA  
ABOVE

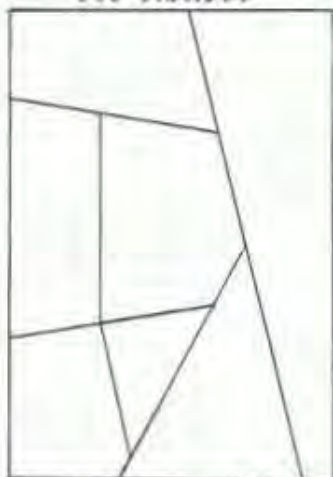




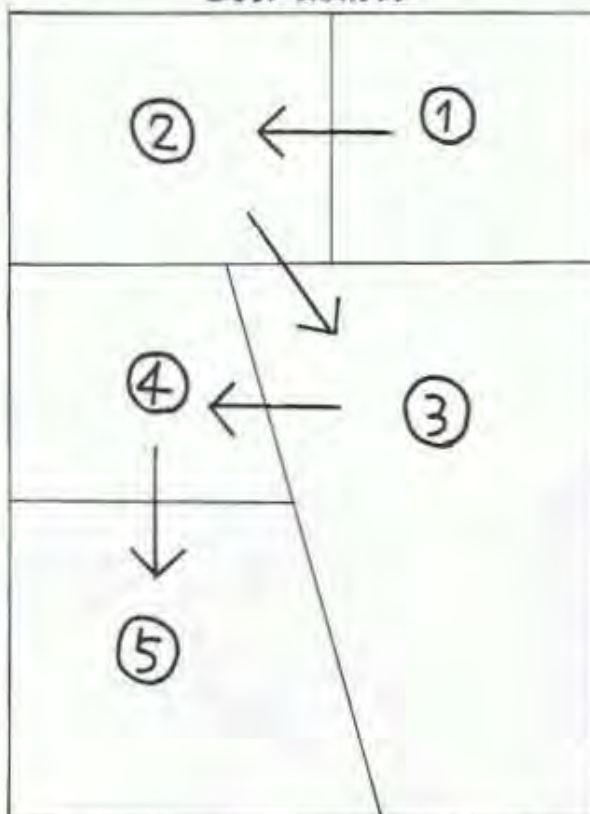


## PANELING FOR MANGA

BAD EXAMPLE



GOOD EXAMPLE



IN SHORT, THE PANEL ORDER MUST BE ABLE TO BE CLEARLY READ.



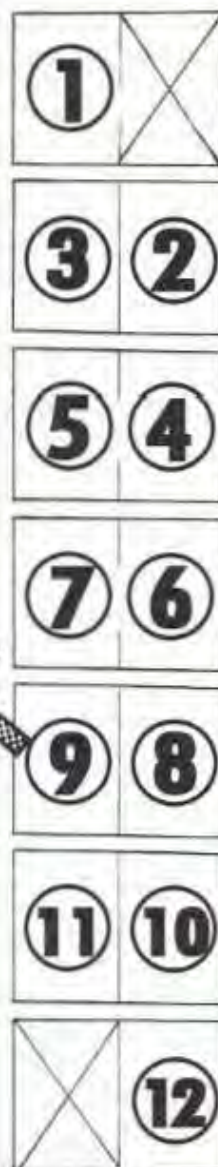
YOU READ PANELS FROM RIGHT TO LEFT, TOP TO BOTTOM (A JAPANESE BOOK IS READ THIS WAY). \*PANELING: THE WORK TO DECIDE ON THE SIZE AND THE POSITION OF THE PANELS.





\*CREATE THE THUMBNAILS USING EACH EPISODE IN THE SCRIPT. MAKE SURE YOUR STORY COMPLETES WITHIN THE PAGE COUNT YOU HAVE SET.

\*IN JAPANESE MANGA, MANGA USUALLY STARTS FROM A FRONT COVER PAGE WHICH IS LOCATED ON THE LEFT SIDE OF TWO FACING PAGES. (SEE THE RIGHT PAGING EXAMPLE) THERE IS AN ILLUSTRATION OF THE FRONT COVER PAGE.



\*IT'S HANDY IF YOU DIVIDE PAPERS IN HALF.







LET'S FIX YOUR WORK FOLLOWING THESE TIPS...

- (1) MAKE THE PANEL THAT CONTAINS THE SCENE YOU WANT TO DRAW THE READER'S ATTENTION, LARGER! APPLY DIFFERENT SIZES FOR THE PANELS.
- (2) DRAW CHARACTERS FACING THE CENTER OF THE BOOK AS MUCH AS POSSIBLE.



(3) IN THE LAST PANEL, DRAW A SCENE THAT LEADS TO THE NEXT PAGE.

(4) USE THE ANGLE AND SHOT TECHNIQUE FOR THE CHARACTERS AND ADJUST THE ILLUSTRATIONS.

(5) DON'T CHANGE THE CHARACTER'S POSITION FROM THE THUMBNAILS.

(6) MAKE THE ORDER OF THE BUBBLES CLEAR. BASICALLY, IT'S FROM RIGHT TO LEFT, TOP TO BOTTOM.

OF COURSE ONCE YOU GET THE HANG OF IT, YOU CAN DRAW DIRECTLY ON THE MANGA DRAFTING PAPER. BUT FIRST, YOU HAVE TO LEARN HOW TO CREATE GOOD THUMBNAILS.





HAND WRITTEN TEXTS, SUCH AS SOUND EFFECTS.







SO WORK  
ON YOUR  
THUMBAILS  
OVER AND  
OVER AGAIN  
UNTIL YOU ARE  
USED TO IT!

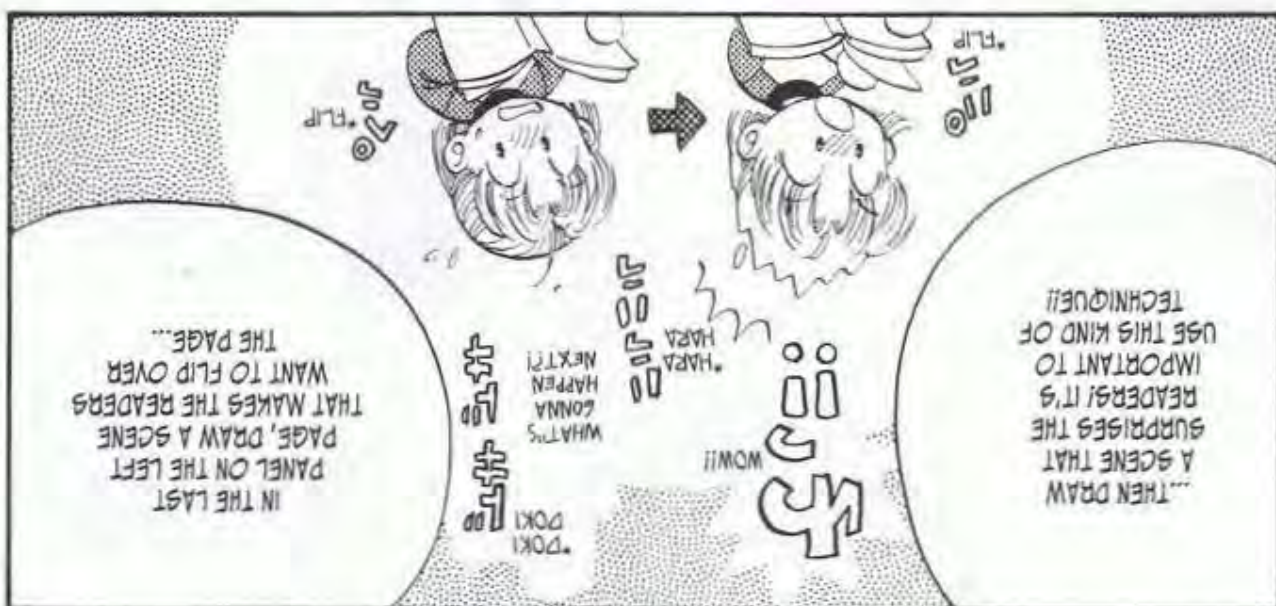
THIS  
DETERMINES  
THE QUALITY  
OF YOUR  
MANGA!!

THUMBAILS  
ARE THE MOST  
IMPORTANT  
STEP IN MANGA  
DRAWING!



YOU'RE  
RIGHT, BUT,  
YOU'LL GET THE  
HANG OF IT, THE  
MORE YOU DO  
IT. SO IT'LL  
BE ALRIGHT!

WHEN... YOU HAVE  
TO PAY ATTENTION TO  
MANY THINGS WHEN YOU  
ARE WORKING ON THE  
THUMBAILS, IT'S A LOT  
OF WORK...



...THEN DRAW  
A SCENE THAT  
SURPRISES THE  
READER! IT'S  
IMPORTANT TO  
USE THIS KIND OF  
TECHNIQUE!!

IN THE LAST  
PAGE, DRAW A SCENE  
THAT MAKES THE READERS  
WANT TO FLIP OVER  
THE PAGE...



PLEASE REFER  
TO "SHOUJO MANGA  
TECHNIQUES: DRAWING  
BASICS", VOLUME ONE  
OF THIS SERIES FOR  
THE TECHNIQUES OF  
ILLUSTRATION!

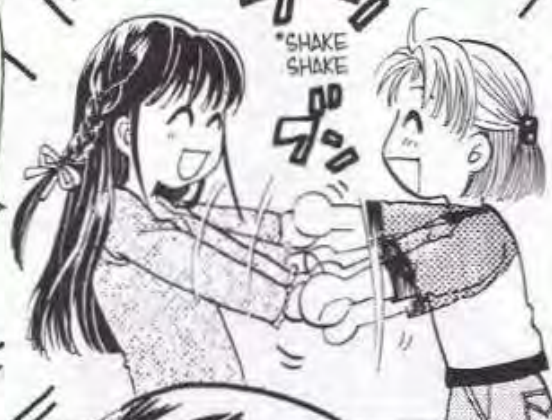


イエイ!! YEAH!!

THE STORY  
WILL BE COMPLETE  
ONCE YOU FINISH  
YOUR THUMBNAILS!

GRATUITOUS PLUG!

YOU'RE  
NOT SCARED  
OF WRITING  
STORIES  
ANYMORE,  
ARE YOU?!



"SHAKE  
SHAKE

COOL!  
THANKS TO  
YOU, I HAVE  
CONFIDENCE  
IN STORY-  
MAKING!!

I HOPE  
YOU WILL  
WRITE A LOT  
OF GOOD  
STORIES,  
TOO!



I'LL  
WRITE  
LOTS OF  
STORIES!!



● THE END ●



# 14 TACKLING PLAGIARISM

EVERYTHING STARTS FROM "I WANT TO DRAW MY ORIGINAL MANGA BECAUSE I HAVE A MESSAGE I WANT TO CONVEY". SO YOU HAVE TO CREATE SOMETHING ORIGINAL. GOOD LUCK!





















